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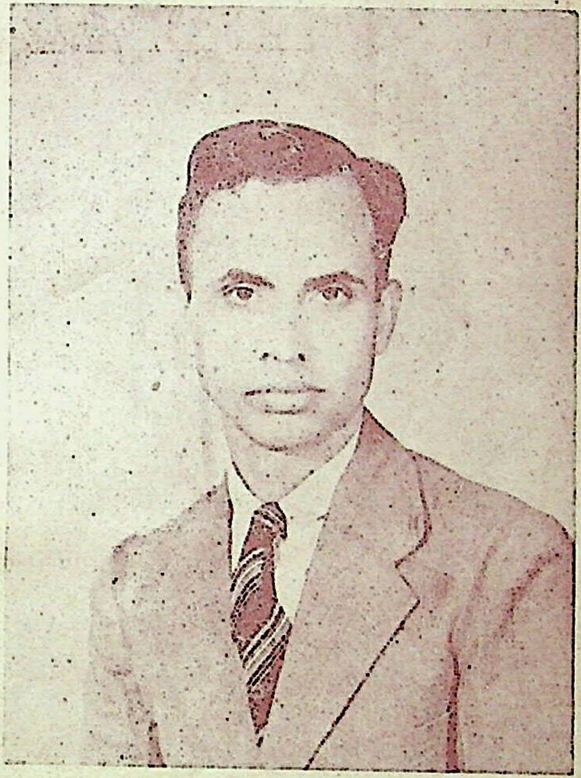

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॥ ॐ ॥

॥ संस्कृतं नाम दैवी वाक् ॥

॥ वन्देमहि च तां वाणीममृतामात्मनः कलाम् ॥

अमृतवाणी

संख्या ९ } वार्षिकी संस्कृतसङ्कपत्रिका { १९५०

॥ श्रौतं मङ्गलम् ॥

ॐ वेदाहमेतं पुरुषं महान्तम् आदित्यवर्णं तमसः परस्तात् ।
तमेवं विद्वानमृत इह भवति । नान्यः पन्था विद्यतेऽयनाय ॥

ॐ चन्द्रां प्रभासां यशसा ज्वलन्तीं श्रियं लोके देवजुष्टामुदाराम् ।
तां पद्मिनीमीं शरणमहं प्रपद्ये । अलक्ष्मीर्मे नश्यताम् । त्वां वृणे ॥

ॐ ऋतग्ं सत्यं परं ब्रह्म पुरुषं कृष्णपिङ्गलम् ।
ऊर्ध्वरेतं विरूपाक्षं विश्वरूपाय वै नमो नमः ॥

ॐ नारायणपरं ब्रह्म तत्त्वं नारायणः परः । नारायणपरो ध्याता ध्यानं नारायणः परः । यच्च किञ्चिज्जगत्सर्वं दृश्यते श्रूयतेऽपि वा । अन्तर्बहिश्च तत्सर्वं व्याप्य नारायणः स्थितः ॥

ॐ प्रणवं ह्यीश्वरं विद्यात् सर्वस्य हृदि संस्थितम् ।
सर्वव्यापिनमोङ्कारं मत्वा धीरो न शोचति ॥

ॐ सत्यं वद । धर्मं चर । स्वाध्यायान्मा प्रमदः । आचार्याय प्रियं धनमाहृत्य प्रजातन्तुं मा व्यवच्छेत्सीः ॥

ॐ सह नाववतु । सह नौ भुनक्तु । सह वीर्यं करवावहै । तेजस्वि नावधीतमस्तु । मा विद्विषावहै ॥

॥ ॐ शान्तिः शान्तिः शान्तिः ॥

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॥ रेवास्तवः ॥

शक्तिप्रकर्षजनिताविहतप्रवाहे
मातः सहोदरि भगीरथकन्यकायाः ।
चेतःप्रशान्तितनुकान्तिसमीहितार्थो-
त्पत्तिप्रदे सुतमबोधहतं पुनीहि ॥१॥

त्वत्तीररूढतरवोऽपि निदाघबाधा-
मप्राप्य शीतलपयःपरिपुष्टगात्राः ।
नन्दन्ति भूरि यदि सौख्यसमृद्धिभाजो
नाराधकस्तव सुखं मनुजो भजेत्किम् ॥२॥

अम्ब त्वदीयहृदयं करुणामृतेनाऽऽ-
पूर्णं यतोऽगणितदुःखनिपीडितानाम् ।
त्वं प्राणिनां कुतुकिनी त्वरया महत्या
तद्धावसि प्रतिदिनं कुशलप्रदाने ॥३॥

त्वं नर्मदासि जननि प्रथितार्थयुक्ता
शोकं च चेतनगणस्य निवारयन्ती ।
निःष्यन्दमानजलखेलनहासनादैः
कूलाटवीविहगकूजितनर्मवाक्यैः ॥४॥

त्वं शाङ्करीति च तपोनियमस्वरूपे-
त्याम्नाययोनिरिति पापनिषूदनीति ।
भक्तप्रियेति वरदेति सुखप्रदेति
स्फीतान्वयेति विदितैरुपगीयसेऽम्ब ॥५॥

(श्रीशिवानन्दविलासाख्यमहाकाव्यादेतत्पत्रिकासम्पादकोपज्ञादुद्धृतः ॥)

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॥ श्रीरामकृष्णाय परब्रह्मणे नमः ॥

॥ श्रीरामकृष्णसहस्रनामस्तोत्रम् ॥

यस्य स्मरणमात्रेण भवबन्धाद्विमुच्यते ।
नरः श्रीरामकृष्णाय नमस्तस्मै परात्मने ॥१॥

त्रैलोक्यध्वान्तसूर्याय करुणानिधये नमः ।
सर्वभूतादिभूताय रामकृष्णाय जिष्णवे ॥२॥

कदाचिद् ध्यानमातिष्ठन् भक्तः कोऽपि हृदि स्थितम् ।
रामकृष्णं तमोऽतीतं प्रणम्याह जगत्पतिम् ॥३॥

"विदितं मे त्वमेवेश भगवान् सचराचरम् ।
सर्वं विश्वमिदं सृष्ट्वा सलीलं पासि हंसि च ॥४॥

त्वत्तो नान्योऽस्ति कोऽप्यन्यस्त्वत्तो भक्तेष्टपूरणे ।
दयार्द्रमानसस्तस्माद्ब्रूहि मे मुक्तिसाधनम्" ॥५॥

श्रुत्वैनमार्तनादं तु रामकृष्णः स्वयं प्रभुः ।
भक्तहृन्निलयः प्राह देवः परमया मुदा ॥६॥

॥ श्रीभगवानुवाच ॥

"मा शुचः सम्पदं दैवीमनुजातोऽसि पुत्रक ।
प्रत्यहं प्रातरुत्थाय बहिरन्तश्शुचिः स्तुहि ॥७॥

मां सहस्रेण सन्नाम्नां तेनेच्छा तव सिध्यति ।
नान्यत्कलियुगे तात कृच्छ्रं कार्यं व्रतं विशां" ॥८॥

अधिगत्यैनमादेशं देवदेवस्य भक्तकः ।
अरीरचत्स्तोत्रमेतत् स्वस्यान्येषां च मुक्तये ॥९॥

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रामकृष्णप्रेरितेन तद्दासेन कृतं त्विदम् ।
स्तोत्रं बाढं भवेत्पुंसां निःश्रेयसकरं परम् ॥१०॥

॥ अथ ऋष्यादिन्यासः ॥

ॐ अस्य श्रीरामकृष्णस्य दिव्यसहस्रनामस्तोत्रमन्त्रस्य भगवान् विवेकानन्दस्वामी ऋषिः । अनुष्टुप् छन्दः । श्रीरामकृष्णः परमात्मा देवता । धर्मसंस्थापनोदय इति बीजम् । चन्द्रादेवीसुतोऽनघ इति शक्तिः । जगदम्बापदाश्रवः इति हृदयम् । ध्यानसन्दानिताङ्ग इति कीलकम् । बन्धनाष्टकनिर्भङ्क्तेत्यस्त्रम् । बुधाभ्युपगतामोघावतारः सवितेति कवचम् । सर्वदेवात्मकः कर्मयोगाचार्य इति परमो मन्त्रः । श्रीरामकृष्णप्रीत्यर्थे भगवद्रामकृष्णस्य दिव्यसहस्रनामजपे विनियोगः ॥ ओम् (शिरसि) श्रीविवेकानन्दस्वामिने नमः । (मुखे) अनुष्टुप्छन्दसे नमः । (हृदि) श्रीरामकृष्णपरमात्मदेवतायै नमः । (गुह्ये) धर्मसंस्थापनोदय इति बीजाय नमः । (पादयोः) चन्द्रादेवीसुतोऽनघ इति शक्तये नमः । (सर्वाङ्गे) ध्यानसन्दानिताङ्ग इति कीलकाय नमः । (करसम्पुटे) मम भगवच्छ्रीरामकृष्णप्रीत्यर्थे जपे विनियोगाय नमः ॥

॥ इति ऋष्यादिन्यासः ॥

॥ अथ करन्यासः ॥

ॐ रामकृष्णः प्रशान्तात्मेत्यङ्गुष्ठाभ्यां नमः ।
धर्मसंस्थापनोदय इति तर्जनीभ्यां नमः ।
ब्रह्मण्यो ब्रह्मजिज्ञासुरिति मध्यमाभ्यां नमः ।
नारायणो महावीर्य इत्यनामिकाभ्यां नमः ।

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महाकालीसुतोऽनादिरिति कनिष्ठिकाभ्यां नमः ।
एकोऽनेको महाग्रास इति करतलकरपृष्ठाभ्यां नमः ।

॥ इति करन्यासः ॥

अथ षडङ्गन्यासः

ॐ रामकृष्णः प्रशान्तात्मेति हृदयाय नमः ।
धर्मसंस्थापनोद्यत इति शिरसे स्वाहा ।
ब्रह्मण्यो ब्रह्मजिज्ञासुरिति शिखायै वषट् ।
नारायणो महावीर्य इति कवचाय हुम् ।
महाकालीसुतोऽनादिरिति नेत्राभ्यां वौषट् ।
एकोऽनेको महाग्रास इत्यस्त्राय फट् ॥

॥ इति षडङ्गन्यासः ॥

॥ अथ ध्यानम् ॥

श्रीमद्गङ्गाप्रतीरे विलसदुपवने कालिकामन्दिरे य-
श्शश्वच्छिष्यावलीनां परमकरुणया तत्त्वबोधं चकार ।
देवीसान्निध्ययोगी भुवनपितृपदे राजमानोऽसमानः
पायान्नो रामकृष्णः स दुरिततितिहा भक्तिगम्यो महेशः ॥१॥

सद्भक्तानां सदा यो मतिभणितिकृतीः प्रेरयन् हृन्निवास-
श्चिद्रूपो धर्मवृक्षं भवपथमथितक्लेशसन्नाशदक्षम् ।
अद्वैताचार्यवर्यः प्रथयति करुणासागरो बाललील-
सोऽयं नो हृत्सरोजे निवसतु भगवान् सन्ततं रामकृष्णः ॥२॥

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शान्ताकारं समाधौ स्थितमतुलतनुज्योतिषा व्याप्तदेशं
सिद्धे पीठे निषण्णं स्मितलसितमुखं हर्षबाष्पाप्लुताक्षम् ।
चार्वङ्गं स्वर्णवर्णं वरदमभयदं जीवनं सज्जनानां
देवाधीशं भजेऽहं ह्यगणितगुणिनं भक्तितो रामकृष्णम् ॥३॥

सर्वपापहरं देवं प्रणताभीष्टदायिनम् ।
नमामि रामकृष्णं तं निःश्रेयसकरं विभुम् ॥४॥

स्थापकाय च धर्मस्य सर्वधर्मस्वरूपिणे ।
अवतारवरिष्ठाय रामकृष्णाय ते नमः ॥५॥

॥ इति ध्यानम् ॥

॥ अथ श्रीरामकृष्णसहस्रनामस्तोत्रम् ॥

॥ तन्नो हंसः प्रचोदयात् ॥

रामकृष्णः प्रशान्तात्मा विश्वव्यापी सनातनः ।
सदानन्दो विभुः पुण्यो लीलामानुषविग्रहः ॥१॥

अमेयसत्त्वोऽव्यक्तात्मा व्यक्ताव्यक्तो जितेन्द्रियः ।
सर्वभूतहिताकाङ्क्षी वीतरागो दयार्द्रहृत् ॥२॥

वेदान्तनिष्ठो विद्याढ्यः साङ्गवेदाकरो गुरुः ।
मायातीतोऽजातशत्रुर्निर्गुणो गुणसागरः ॥३॥

योगिवर्यो योगरूपः शक्तिमानादिपूरुषः ।
निष्कलङ्को निराधारो निर्व्याजो निरहङ्कृतिः ॥४॥

निर्ममो विग्रहातीतो घनप्रज्ञानसंश्रयः
अतीन्द्रियो विशुद्धात्मा नित्यस्तिमिरनाशनः ॥५॥

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भानुकोटिप्रतीकाशो निर्भयो भवतारकः ।
विचित्रोदात्तचारित्रो विशुद्धः शाश्वतोऽमरः ॥६॥

गदाधरः कम्ररूपश्चन्द्रादेवीसुतोऽनघः ।
क्षुदिरामात्मजो विद्वान्देवेड्यो वेदपूरुषः ॥७॥

पवित्रजन्मा निष्पापः पितृमोक्षप्रदायकः ।
सर्वलोकानन्ददाता धनीहर्षविवर्धनः ॥८॥

गयादेवांशसम्भूतः शिवरूपो निरुत्तमः ।
रघुवीरप्रसादात्मा धर्मसंस्थापनोदयः ॥९॥

धर्मरूपी प्रसन्नास्यः प्रभुः प्रियतमो महान् ।
वरेण्योऽद्भुतसंस्थानोऽधिकगौरवलाघवः ॥१०॥

असाधारणचेष्टायुक्त सुमेधा मेदिनीक्षमः ।
सुन्दरः सिन्धुगम्भीरो नन्दनो वीतसंशयः ॥११॥

नाटकप्रिय ओङ्काररूप आलेख्यकोविदः ।
प्रकृत्याहितविज्ञानः प्रतिमारचनादरः ॥१२॥

महर्षिवार्ताकुतुकी ध्यानमग्नो विभास्वरः ।
धर्मकामोऽयत्नयोगसमाधिर्विस्मृतावनिः ॥१३॥

कथानुलेखनिपुणो धैर्यशाली प्रियंवदः ।
सीताराध्री ग्राम्यलोकार्पितापूपफलाशनः ॥१४॥

धाता माणिक्यरामाभिपूजितश्चित्तरञ्जनः ।
पितृनिर्याणशोकार्तो धर्मग्रन्थप्रपाठकः ॥१५॥

आम्रोपवनसञ्चारी पितृसद्माभयास्थितिः ।
आर्तत्राणपरो वन्द्यो मातृसेवापरायणः ॥१६॥

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धर्मशालानुसञ्चारः साधूनामुपसेवकः ।
विशालाक्षीप्रसादोत्कः प्रसन्नानुग ईश्वरः ॥१७॥

वसन्तजः कुटीरस्थो रामकुमारसोदरः ।
कर्मकारहृद्ग्रामदीपो लीलाविचक्षणः ॥१८॥

जनप्रियः कथालापप्रवणो वेणुगानवित् ।
पुराणनिपुणस्तत्त्वज्ञाता गानविशारदः ॥१९॥

लक्ष्मीजलप्रियः सौम्यः स्त्रैणदेहोऽङ्गनार्चितः ।
बालगोपालसङ्काशो मनोहरवचाः सुधीः ॥२०॥

सर्वसत्त्वसमः पूतो निःस्पृहो भक्तवत्सलः ।
महानटो नाट्यसूत्रधारो हास्यप्रियः स्थिरः ॥२१॥

देवभक्तो बुधानन्ददाता दीनदयापरः ।
स्त्रीवेषचतुरः सर्वमङ्गलाग्रभवो हरिः ॥२२॥

सीतारामप्रियो दान्तो मृदुवाङ्नियमाऽऽस्थितः ।
शिवध्यानपरो ध्यानासक्तस्त्यक्ताभिमानकः ॥२३॥

शिववेषधरो ग्रामजनचित्तापहारकः ।
अमानुषार्भको मातृभक्तो रामेश्वरानुजः ॥२४॥

उपाध्यायप्रियः शुद्धहृदयो मित्रशेवधिः ।
गणितानादरः शम्भुः स्वयम्भूः प्रियसोदरः ॥२५॥

निरामयो दुःखहीनः परदुःखनिपीडितः ।
भुक्ततण्डुलभुक्साधुर्विश्ववैचित्र्यमूर्च्छितः ॥२६॥

औचित्यवेदी वङ्गीयभक्तिगाथापटुर्नरः ।
सुवर्णवर्ण ओजस्वी सत्सङ्गी साधुसेवितः ॥२७॥

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चीरवासाः प्रमोदाढ्यो ब्रह्मचारी व्रती यमी ।
ब्रह्मण्यो ब्रह्मजिज्ञासुर्ब्राह्मणाचारतत्परः ॥२८॥

धनीदत्ताद्यभिक्षार्थी जातिभेदपराङ्मुखः ।
भक्ताधीनो भक्तिपात्रमवाङ्मनसगोचरः ॥२९॥

सत्यसन्धो गुणग्राही हर्षाश्रुक्लिन्नसन्मुखः ।
धर्माभिमानी धर्मज्ञोऽधर्मद्विड्धार्मिकप्रियः ॥३०॥

रघुवीरार्चको विद्धरसमाधाताम्बुजेक्षणः ।
श्रीनिवासार्चितः श्लक्ष्णस्तीक्ष्णबुद्धिर्महायतिः ॥३१॥

वृद्धोपसेवी वृद्धेड्यो व्रजलीलाविनोदनः ।
सङ्कीर्तनचणो भव्यो गयाविष्णुसखो विधिः ॥३२॥

ललनाभक्तिसन्तुष्टः सिद्धो वैराग्यभाजनम् ।
परध्वन्यनुकार्यड्यो वैष्णवोद्गीतविजयी ॥३३॥

दुर्गादासचमत्कारकर्ता तन्त्रप्रियो मनुः ।
सदाशिवो जगद्भर्ता रुक्मिण्याद्युपदेशकः ॥३४॥

कालीघट्टगतः प्रेयानग्रजानुग आश्रयः ।
गानारामोऽव्ययः साक्षी भुक्तिविद्यापराङ्मुखः ॥३५॥

विज्ञानकुतुकी नित्यतृप्तो विप्रपुरोहितः ।
भगवान् भगवद्भक्तः श्रद्धावाननसूयकः ॥३६॥

शाश्वतानन्दसंलिप्सुर्ब्रह्मदर्शनतत्परः ।
अविद्याभञ्जको गङ्गाभक्तो गाङ्गेयनिश्चलः ॥३७॥

अध्यात्मशक्तिरल्पाशी जगदम्बापदाश्रवः ।
रासदेवीकर्मयुक्तः शङ्करः पङ्कजाननः ॥३८॥

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मथुरामोहनानन्ददाता सङ्कर्षणः कविः ।
अजः कृष्णप्रियो गौरः कृष्णो हृदयसेवितः ॥३९॥

विविक्ताश्रयणप्रेमा शिवलिङ्गप्रपूजकः ।
कालीवनचरो देवीमण्डनप्रवणो भवः ॥४०॥

त्वष्टा सङ्कष्टसहनोऽयशस्काम्योऽघमर्षणः ।
स्थिरबुद्धिः स्थितप्रज्ञः प्रतिमाप्रतियोजकः ॥४१॥

सुक्षेत्रजः क्षेत्रनाथः क्षेत्रज्ञः क्षेत्रपावनः ।
निर्द्वन्द्वः समसृद्धेमा निस्सीमः सोमदर्शनः ॥४२॥

साधनं साधकः साध्यः प्रसिद्धः सिद्धवन्दितः ।
ज्ञानं ज्ञेयं रसज्ञाता विज्ञानी ज्ञानिपूजितः ॥४३॥

जितक्षुत्तृट् परब्रह्मबलवांस्तान्त्रिकाग्रणीः ।
आत्मनीनः सुरज्येष्ठो राधागोविन्दपूजकः ॥४४॥

आराधितजनः शृङ्गी बुद्धकुण्डलिनीबलः ।
षट्चक्रनिलयः फुल्लसहस्रारो वसुप्रदः ॥४५॥

दीप्तास्यः प्रेमनिःष्यन्दी संसारासारवित्तमः ।
अमूर्त्तः सत्यसङ्कल्पः शक्तिपूजासुशिक्षितः ॥४६॥

प्रातःसञ्चारनिरत एकाकी सत्यनिष्ठितः ।
भट्टाचार्यस्य सच्छिष्यो ब्रह्मज्ञानप्रतर्पितः ॥४७॥

अभिमानविहीनात्मा महाकालीप्रियो मृडः ।
भीमकान्तार्चको बन्धुः सिन्धुर्दुःस्वप्ननाशनः ॥४८॥

अभ्यासन्दर्शनः पञ्चवटीयोगक्रियारतः ।
धात्रीमूलोपसन्मौनी शौरिः पौरवनामयः ॥४९॥

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बन्धनाष्टकनिर्भङ्गः रामप्रसादगीतवित् ।
सन्त्यक्तयज्ञोपवीतः सुखवित्तपराङ्मुखः ॥५०॥

अभ्यासग्निप्रियः पूजाकर्मलीनोऽमृतत्वभाक् ।
अरुणोरोमुखोऽहल्योद्धारी सन्तोषसागरः ॥५१॥

कालीदर्शनतृप्तोऽम्बासम्भाषणरतः शुचिः ।
अचिन्त्यकर्मा द्युतिमानज्ञंमन्यः शिवक्रियः ॥५२॥

ध्यानसन्दानिताङ्गोऽम्बानिःश्वासपुलकाञ्चितः ।
लोकातीतचरित्राढ्यः कालीपादार्पितात्मकः ॥५३॥

देवसान्निध्यदो मातृभोजको निष्परिग्रहः ।
बिडालेक्षितदेवीको देवीमञ्चशयो रविः ॥५४॥

अनिद्रो माथुरालोककपर्दी प्रेमभाजनम् ।
निर्धूतपाप्मा नीरागो देवदासः सखा कृती ॥५५॥

वत्सलो मधुरालोको वायुनन्दनसन्निभः ।
सीताप्रसादसम्पन्नो रामरत्नप्रबोधकः ॥५६॥

तुलसीवनवासीष्टसाधकः सिद्धसाधनः ।
सृष्टिवैचित्र्यविज्ञाता महेशेच्छानुवर्तनः ॥५७॥

श्रीमाथुरगुरुर्भक्तसखो वैष्णवपूजितः ।
स्त्रीमध्यशुद्धो निर्लिप्तो मातृभूताबलाजनः ॥५८॥

जितप्रलोभनो ब्रह्मा हलभृच्छम आत्मवान् ।
सुषुम्नाप्रवहद्रक्तः शास्त्रतत्त्वानुभूतिमान् ॥५९॥

अम्बाम्बेतिसदाक्रन्दी श्मशानकृतसाधनः ।
खोद्बाहौपयिकाख्याता भक्तोच्छिष्टान्नभक्षकः ॥६०॥

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श्रीरामचन्द्रजामाताऽऽह्लादनः पूगखादनः ।
शारदामणिकाजानिः कालीसन्ततदर्शनः ॥६१॥

सर्वत्रालोकितब्रह्मा परित्यक्तोपवीतकः ।
अभुक्तोच्छिष्टभुङ् नित्ययौवनो नग्नसाधकः ॥६२॥

प्रतापपूर्णश्चण्डालव्यञ्जनास्वाद आदिमः ।
जटामण्डलयुक्शीर्षो विहङ्गाश्रितकुन्तलः ॥६३॥

नानादिव्येक्षणानन्दो जैत्रः संन्यासिदर्शनः ।
परिव्राट् प्रकटाकारः शरीरज्ञानवर्जितः ॥६४॥

मातृपादाब्जशरणः शुद्धात्मसत्त्वदैशिकः ।
समचन्दनमृत्पङ्को महिम्नःस्तोत्रकोविदः ॥६५॥

महाकालीमहेशानरूपी माथुरसेवितः ।
क्षुण्णपीताम्बरश्चन्द्रपादताडननिश्चलः ॥६६॥

भैरव्याश्वासितोऽशोको महाभावानुभूतिमान् ।
तपःफलमधर्मघ्नो ब्राह्मण्यन्वक्षराघवः ॥६७॥

यशोदायितविप्रस्त्रीभोजितार्भकयादवः ।
सन्तापिततनुर्गङ्गावगाहोत्सुक ईडितः ॥६८॥

शास्त्रीयसाधनो विद्वद्गोष्ठीसम्पूजितो धृतिः ।
बुधाभ्युपगतामोघावतारः सविता यमः ॥६९॥

गौरीपण्डितसम्पूज्यो वैष्णवाङ्घ्रिप्रशंसितः ।
आत्मशक्त्याकरः पूर्णावतारः प्रभुरक्षितः ॥७०॥
ललितो जगदम्बायाः सूनुर्मुग्धार्भकाकृतिः ।
तुल्यनिन्दास्तुतिर्नेता छद्मशून्यः सुरार्चितः ॥७१॥

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सर्पिणीशक्तिविज्ञाता सप्तमस्थानसंश्रितः ।
मृगपक्षिरुतज्ञोऽष्टभूतिमान्देवदर्शनः ॥७२॥

विभूत्यकामः सुलभो राजराजेश्वरीप्रियः ।
आसमानसुखः सूरिर्ब्रह्मेशस्तन्त्रपावनः ॥७३॥

सिद्धचन्द्रप्रियः स्वामी गिरिजोद्दीपितायनः ।
श्रुतिशीर्षसमापन्नसन्देहानां निरासकः ॥७४॥

वाग्मी परमहंसानुगमनः शमनः श्रुतिः ।
धर्मधेनुर्ग्लानधर्मोज्जीवनः सिद्धतापसः ॥७५॥

पुराणधर्ममहिमप्रमाणं शोकनाशनः ।
अनन्यभावनः शर्म स्वधर्मकुशलो नयः ॥७६॥

परधर्मसहोऽणीयान् नारायणगुरुर्ध्रुवः ।
अशिक्षिताक्षरज्ञानः पद्मलोचनपूजितः ॥७७॥

जिज्ञासुप्रिय आधारः कृष्णकिशोरसत्सुहृत् ।
जटाधार्यनुषङ्गी गोपालगोविन्दमोक्षदः ॥७८॥

वात्सल्यरितो बालरामकेलिरतो वशी ।
नारायणो महावीर्यो नैष्ठिकाग्र्यः परायणम् ॥७९॥

अन्तराधास्वभावोऽम्बाचामरग्राहकोऽतिथिः ।
रोचिष्णुः सात्त्विको वेद्यो योषालङ्कारभूषितः ॥८०॥

कृष्णायितात्मा सङ्कल्पो नानाभावसमन्वयः ।
सर्वत्रेक्षितगोपालः सर्वगो बन्धमोचकः ॥८१॥

भक्तशास्त्राभिदावेदी भवरोगापहः पिता ।
संन्यासी विश्वदृक् तोतापुरीशिष्योऽपवर्गभाक् ॥८२॥

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अद्वैती क्षिप्रसम्प्राप्तनिर्विकल्पसमाधिगः ।
ब्रह्माभिन्नः परंज्योतिर्गुरुविस्मयभाजनम् ॥८३॥

स्वर्णभाण्डमनाः पूर्णः कौसलेयस्त्रिविक्रमः ।
गुरूपदेशकः सेव्यो मायाविभवबोधकः ॥८४॥

ऐक्यानुभूतिमान् भक्तकायस्थो जगताम्पतिः ।
आवाङ्मनससम्प्राप्यपरमब्रह्मनिर्वृतिः ॥८५॥

षाण्मासिकसमाधिस्थो निर्विकल्पो वरप्रदः ।
आगमाभिज्ञसम्पूज्यो जगदम्बाऽसुपालकः ॥८६॥

ऊरीकृतपरव्याधिर्दुर्निरीक्ष्यः सुभद्रकः ।
गोविन्दादिष्टयवनभक्तिमार्गाप्तनिर्वृतिः ॥८७॥

आत्मसन्निधिनिर्धूतलोकसन्तापसन्ततिः ।
हेमाङ्गिन्यर्चितो भव्यो ब्रह्माब्धिप्लवनाण्डजः ॥८८॥

मार्गे शिवार्चनोद्युक्तस्तुल्यशुच्यशुचिः स्थिरः ।
सन्मात्रं स्पर्शमात्रेण दत्तभावसमाधिकः ॥८९॥

ऊर्ध्वरेता विशुद्धिस्थो विश्वसृट् कलिनाशनः ।
शिवारम्भोऽमर्षनाशी विद्याराशिः शिवप्रियः ॥९०॥

देवर्षिगोपतिः श्यामः पवित्राङ्घ्रिर्गृहेश्वरः ।
सत्यलोकनिवास्तव्यः सामगानप्रियोऽनृणः ॥९१॥

कालः सुचरितप्रीतः सेवालभ्योऽखिलप्रभुः ।
सुशीलः स्वर्गदः शुभ्रः कुमारः स्फटिकद्युतिः ॥९२॥

नैसर्गिकसुहृद्योगनारसिंहो महाबलः ।
ज्ञानस्कन्धो वज्रकायः प्रेरको रघुनायकः ॥९३॥

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सूर्यमण्डलमध्यस्थस्तेजोमूर्तिर्महायशाः ।
विष्णुः कालान्तको व्यासः कम्बुग्रीवोऽजरामृतिः ॥९४॥
सम्पूर्णाङ्गोऽलङ्करिष्णुः कालज्ञः सद्गतिः शशी ।
दुरितारातिरक्षय्यो निरीशः सुरभिर्गुहः ॥९५॥
मणिपूरान्तरासीनस्त्रिधामा ज्ञानविग्रहः ।
मन्त्रद्रष्टेङ्गितज्ञानी सुधारश्मिर्निराकुलः ॥९६॥
हिरण्यगर्भो विरजा मुकुन्दो विश्वभावनः ।
पुण्यश्लोकोऽग्रसङ्कीर्त्यः सदाचारः कलानिधिः ॥९७॥
उदारकीर्तिरिभ्येढ्यो विश्वभर्ता प्रजापतिः ।
बन्धुदुःखहरो यज्ञरूपी दामोदरोऽक्षरः ॥९८॥
ज्ञानप्रदीपदीप्तार्चिः तारकाख्यो रमापतिः ।
सर्वतन्त्रस्वतन्त्रात्मा शरणागतवत्सलः ॥९९॥
यज्ञभुग्विजयो विश्वसेतुर्विज्ञानशेवधिः ।
तीर्थयात्राप्रियो दीनदुःखतमोऽखिलेष्टदः ॥१००॥
सूक्ष्मभासुरकाशीदृग्विश्वात्मा त्रिगुणाश्रयः ।
आन्दोलिकासुखासीनो लौकिकालापदुःखितः ॥१०१॥
रुद्राद्भुतक्रियाद्रष्टा भूतेशस्तीर्थपावनः ।
सिद्धासनस्थितो धर्मपारगाम्यास्तिकार्चितः ॥१०२॥
श्रीवृन्दावनसञ्चारी सत्योपासी सहस्रपात् ।
श्रीमान् गोवर्द्धनारोही गङ्गामातृप्रसादकः ॥१०३॥
महानन्दो धरानन्दोदयकार्यपराजितः ।
वैणिकाराधितो दिव्यरूपभृन्मधुसूदनः ॥१०४॥

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हृदयेक्षितभामूर्तिरक्षयान्तनिवेदकः ।
स्तवप्रियः पद्मनाभश्चैतन्यासनसंस्थितः ॥१०५॥

अज्ञानतिमिरादित्यो नित्योत्सवसमन्वितः ।
शरण्यः क्षेत्रपालेड्यो भगवद्दासबोधकः ॥१०६॥

चैतन्यो जितमात्सर्यो भीमः पतितपावनः ।
माथुरोत्कृष्टगतिदः शूली नरकनाशनः ॥१०७॥

अमृतो गेयसत्कीर्तिश्चित्स्वरूपः कविप्रियः ।
देवीच्छाप्राप्तमथुरानाथनिर्व्याजसेवकः ॥१०८॥

सर्वयोगिप्रियो गीताचार्यः परिवृढो मरुत् ।
चतुर्वेदात्मको विद्यानाथोऽमन्युरकिञ्चनः ॥१०९॥

आयुष्मान् हुतभुग्गर्भः स्कन्दः सर्वशुभाशयः ।
शारदामणिरुद्राणीपूजको ब्रह्मदेशिकः ॥११०॥

अनेकरूपः स्थविरः पुरुषः सर्वतोमुखः ।
बालको बालिकारूपो जायाविज्ञानदायकः ॥१११॥

लोककृत्तीर्थपादेड्यसंवेद्यो मर्मवित्तमः ।
असिधाराव्रती शम्भुवाचितक्रैस्तपुस्तकः ॥११२॥

सबालमेरिकालेख्यदर्शनेदशयोजनः ।
अतर्क्यो वनसन्दृष्टयेसुयोगः परायणम् ॥११३॥

बुद्धावतारः श्रीगर्भः स्वावतारत्वबोधकः ।
लोकानुग्राहकोत्पत्तिर्नानाधर्मविचक्षणः ॥११४॥

स्वतन्त्रात्माऽतुलप्रज्ञः सर्वधर्मसमन्वयी ।
नित्यमुक्तो भविष्यज्ज्ञो भिन्नमार्गनिदानवित् ॥११५॥

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सर्वावतारधौरेयो धर्मसंस्थापको भृगुः ।
द्वैतादिमतसौपान्यस्थापको जयवर्द्धनः ॥११६॥

गुणातीतो महाभागो राजराजो महाध्वनिः ।
सर्वदेवात्मकः कर्मयोगाचार्यो विनायकः ॥११७॥

जननीधैर्यदो मातृमोक्षदो दक्षिणामुखः ।
व्यूढोरस्को जगद्गोप्ता ज्येष्ठः पीताम्बरोऽजदः ॥११८॥

धीरोदात्तस्त्रिलोकीशो विविक्तो लोकसम्मतः ।
शम्भुपादार्चितो जीवो सर्पफेननिरासकः ॥११९॥

विश्वनाथस्वप्नदृष्टो देवभर्तोरुविक्रमः ।
सत्यप्रियः सहस्राक्षः कपिलः सत्यबोधकः ॥१२०॥

सीतापतिः शास्त्रसारो मूर्तवेदार्थको बली ।
केशनान्तर्हगुह्योघकारी वैश्वानरो हरः ॥१२१॥

विश्वम्भरो वडुभाग्यरूपविशिष्टो गुरूत्तमः ।
कथोदाहरणप्राज्ञः केशवेन्दुसुपूजितः ॥१२२॥

सर्वतन्त्रात्मकः सर्वमन्त्रमूर्तिरतन्द्रितः ।
मूलाधारैकनिलयः सर्वयन्त्रप्रतिष्ठितः ॥१२३॥

अर्केन्दुनयनः कालरुद्रो ब्रह्माण्डनायकः ।
हायनः सुकुमाराङ्गो मासः पक्षो दिनं क्षणः ॥१२४।

ऋतुर्युगं महासेनो बलभद्रो नरोत्तमः ।
निरत्ययः पुरोगामी विभीषणसुपूजितः ॥१२५॥

ज्येष्ठराजो गवानन्दो वैकुण्ठो धरणीधरः ।
भ्राजिष्णुः परमस्पष्टो मेधावी नन्दनन्दनः ॥१२६॥

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विद्युदुद्द्योतवान्वामदेवो योगिमनोनटः ।
मृत्युपर्वतदम्भोलिर्ब्रह्मगोष्ठ्युपकङ्कृणी ॥१२७॥

मूर्तिपूजागुणग्राही केवलो ब्रह्मणस्पतिः ।
ज्ञातसर्वविधिर्ध्येयः पराकाशो दुरासदः ॥१२८॥

अरूपो रूपसम्पन्नः सर्वसाक्षी स्मरान्तकः ।
चिन्तामणिर्ब्रह्मनिधिः प्रपन्नार्तिहरस्तपः ।१२९॥

लोहिताङ्घ्रिर्दुराधर्षो महात्मा दीर्घदर्शनः ।
दशावतारस्तुलसीप्रियः सत्त्वात्मको भगः ॥१३०॥

महाकालीसुतोऽनादिः स्तोत्रप्रीतो हृदिस्थितः ।
मङ्गलायतनं विश्वानन्दो बुद्धिविकासकः ॥१३१॥

एकोऽनेको महाग्रासः श्वेत आशाप्रपूरकः ।
सच्चिदानन्दसन्दोहो योगसाध्यः सुरर्षभः ॥१३२॥

हेमाद्रिनिलयो राधारमणः कश्यपो दमः ।
ज्योतीरूपस्तीर्थराजो विधिकृद्वेदवल्लभः ॥१३३॥

सर्वदो निर्मदो ज्वालामाली द्वैपायनो मधुः ।
गुहानिविष्टोऽमेयात्मा महाभाग्योऽप्रकम्पनः ॥१३४॥

निरवद्यश्चिदाकाशो मार्तण्डो निरुपद्रवः ।
सनत्कुमार आनन्दकन्दो दाशरथी रथी ॥१३५॥

श्रुतिगीतो विश्वमूर्तिरष्टमूर्तिर्बहुश्रुतः ।
ग्रहताराग़णापीडो निस्तुलो विश्वतोमुखः ॥१३६॥

रश्मिमाली निराभासो जयकृष्णप्रसादकः ।
अस्पृष्टकामिनीहेमा वचःसंवादिचेष्टितः ॥१३७॥

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शिवनाथप्रियोऽक्रूरो वित्तस्पर्शसमाधिमान् ।
साधनारम्भहितवाग्जनश्लाघापराङ्मुखः ॥१३८॥
सर्वसर्वस्वभूतात्मा यथापात्रोपदेशनः ।
भक्तविश्वाससम्पोषविधाता सिद्धपूरुषः ॥१३९॥
कविस्त्रैलोक्यनाथोपदेष्टा निःस्पृहतल्लजः ।
अवताराभवक्तार्यश्रेष्ठः प्राग्धर्मपूजकः ॥१४०॥
विवेकी सुजनस्निग्धः प्रलधर्मासुदायकः ।
पाश्चात्यविद्यासंमूढचेतनोद्बोधनोत्सुकः ॥१४१॥
चैतन्यसङ्घसङ्गीतदर्शनः पूर्वशिष्यवित् ।
योगमायासमा॒रूढः साधुवृन्दनिषेवितः ॥१४२॥
उदरार्तो बहुपूपखादी क्लिन्नान्नभोजनः ।
शोणकौशेयवसनो देहशोभापराङ्मुखः ॥१४३॥
सदासर्वोपगन्तव्यो वित्तसङ्कथनार्दितः ।
भक्तसन्दर्शनोत्साहः शिष्याह्वाता शुचिस्मितः ॥१४४॥
भाविशिष्यविचारालिपूर्णचित्तो दिवाकरः ।
शिष्यनिर्बन्धविज्ञाता मोहनोन्मानभेदकः ॥१४५॥
श्रीरामदृष्टचैतन्यो नास्तिकालोकदायकः ।
अनिवेदितभोज्याशुर्गशयोगप्रदर्शकः ॥१४६॥
सुरेन्द्रमाननिर्भेत्ता सुरेशातिथ्यहर्षितः ।
बकुलच्छायसंविष्टो मधुदोषापनोदनः ॥१४७॥
केदारभक्तिसुप्रीतो विवेकत्यागबोधकः ।
महिमाङ्किज्ञानदेष्टा दम्भाहङ्कारभेदनः ॥१४८॥

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पुत्रायमाणराखालो मुग्धलाटूविबोधकृत् ।
वृद्धगोपालसम्पूज्यो नरेन्द्रापूपभोजकः ॥१४९॥

नरावतारविज्ञाता समाध्याचोचितोत्तरः ।
समाधिदृष्टसप्तर्षिर्नरविश्लेषदुःखितः ॥१५०॥

नरेन्द्रात्यधिकप्रेमा शुद्धस्फाटिकसन्निभः ।
स्पर्शदत्तश्रीनरेन्द्राद्वैतानुभवविस्तरः ॥१५१॥

अतिमानुषसामर्थ्यो महामायी नियन्त्रकः ।
नरेन्द्राभिन्न एनोहा विवेकानन्दजीवितः ॥१५२॥

हरीशत्यागसुप्रीतो भावनाथविशुद्धिनुत् ।
रक्षाबन्धनभृद्धस्तस्तारजिह्वाविलेखकः ॥१५३॥

स्वपादपांसुसम्पूतरामकर्णो भवापहः ।
कटाक्षोद्बोधितात्मौजा नित्यगोपालनर्तकः ॥१५४॥

समाध्यवेद्यसंलापो बलरामप्रियः कृशः ।
अङ्गविद्येङ्गितज्ञानी दयालूदत्तमोदकः ॥१५५॥

प्रपन्नबाबुरामाख्यः शुद्धसत्त्वो विभावसुः ।
महेन्द्रसेवितः शुद्धनिरञ्जनसमर्चितः ॥१५६॥

गदानुरूपभैषज्यो भिन्नयोगीन्द्रमार्दवः ।
लोकवृत्तविदुन्मत्तकल्पः कूटस्थ ऊर्जितः ॥१५७॥

ईशानकोटिसंसेव्यः कर्मसाफल्यदायकः ।
नित्यसिद्धावृतो हंसोऽश्विनीबालकभक्तिदः ॥१५८॥

विद्यासागरसंलापी चन्द्रसेनान्नदुःखितः ।
प्राणकृष्णोरुसम्भाषोऽधरचन्द्रोपदेशकः ॥१५९॥

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देहनश्वरतादेष्टा तारकानुगदेहभाः ।
वैकुण्ठनाथविज्ञातशङ्करः क्रमनाशनः ॥१६०॥

वैदेहनिभनागेज्यो दुर्गापादेष्टदैवतम् ।
सुरेशगिरिशाचार्यो भक्तसाधनकारकः ॥१६१॥

स्वशिष्यहितकामास्थिविकृतः शिष्टवन्दितः ।
स्त्रीदृष्टदिव्यसंस्थानः कालिपादोपदेशकः ॥१६२॥

शशिनिर्व्याजताप्रीतो हरिनाथप्रपत्तिनुत् ।
शिवरूपशरत्स्थैर्याराधितो दीनबान्धवः ॥१६३॥

गङ्गाधरसखो वाणीप्रसन्नबहुदोषहृत् ।
हरिप्रसन्नवैराग्यबोधकस्तुलसीप्रियः ॥१६४॥

कालीसुबोधात्मशक्त्युद्बोधनः सुरितोषकः ।
प्रत्यक्षः स्वावतारोपकारिदेवांशजानुगः ॥१६५॥

योगिन्याद्यबलाचार्यः स्त्र्यघोरमणिपूजितः ।
स्वभोजननिरस्तान्यक्षुधः परमहंसकः ॥१६६॥

अनर्हादेशनिष्पन्नगलार्तिः शिष्यसङ्ग्रकृत् ।
नरेन्द्रारोपितात्मौजा रामकृष्णावतारभृत् ॥१६७॥

शिष्यसंहतिनेतृत्वनियुक्तनरकेसरी ।
समाधिश्रितनिर्वाणः सदाभक्तप्रसादकः ॥१६८॥

॥ सदाभक्तप्रसादक ओं नम इति ॥

इतीदं रामकृष्णस्य परब्रह्मस्वरूपिणः ।
नाम्नां सहस्रं दिव्यानामशेषेण प्रकीर्तितम् ॥१॥

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यस्त्विदं प्रातरुत्थाय नित्यं भक्तिसमन्वितः ।
कीर्तयेत्स तरेच्छोकं संसाराब्धिमयत्नतः ॥२॥

ब्रह्मचारी पठन्नेतत्सततं वेदपारगः ।
सर्वशास्त्रप्रवीणश्च तेजस्वी जायते ध्रुवम् ॥३॥

गृहस्थो यदि कुर्यात्तु पारायणममुष्य सः ।
लभेताभीष्टसिद्धिं च दैवभक्तिं परामपि ॥४॥

यः पूजयति वै रामकृष्णं नानाप्रसूनकैः ।
उच्चार्यैतानि नामानि सोऽमृतत्वाय कल्पते ॥५॥

इमं स्तवं भगवतो रामकृष्णस्य कीर्तितम् ।
पठेद्य इच्छेत्पुरुषः श्रेयः प्राप्तुं सुखानि च ॥६॥

विश्वेश्वरमजं रामकृष्णं विश्वलयोद्भवम् ।
भजन्ति योगराजं ये न ते यान्ति पराभवम् ॥७॥

॥ इति श्रीरामकृष्णसहस्रनामस्तोत्रं सम्पूर्णम् ॥

॥ श्रीरामकृष्णार्पणमस्तु ॥

॥ ॐ तत्सत् ॥

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॥ श्रीः ॥

*॥ भगवान् धर्मः ॥

अभिनववाल्मीकिः, ब्र. सि. सीतारामशास्त्री

विदितवेदितव्यस्य साक्षात्परब्रह्मानुग्रहपात्रस्य भगवतो महर्षेर्वल्मीकजन्मनो धर्माधर्मावधिकृत्य कः सिद्धान्त इति समीक्षा करणीयेत्यस्माकमभिसन्धिः। केचित्तु विषयसुखगृध्नवो मन्यन्त आधुनिका यद् धर्मस्य प्रशंसा अधर्मस्य परीवादश्च स्वार्थलोलुपैः पण्डितमानिभिर्लोकप्रतारणकुशलैर्व्यधायीति। भगवान्महर्षिस्तु करबदरमिव निखिलं जगदालोक्य प्राचीनाग्रेष्वपविष्टो दर्भेषु यत्पावनं रामायणं 'सीतायाश्चरितं महद्' इति 'पौलस्त्यवध' इति च लोके बहुधा व्यपदिश्यमानमरीरचल्लोकानुग्रहकांक्षया तदेव वेदसंमितं सर्वात्मनोपादेयमिति बाढं प्रतीमः।

धर्मो ह्यधर्मं नाशयति, धर्मफलन्तु न पारयति नाशयितुमधर्मफलम्। यतो हि धर्मो धर्मफलमेव सूते, अधर्मश्च अधर्मफलम्। तत्तत्कर्मफलं च सर्वेणाप्यनुभवितव्यमेव। तथा चोक्तं 'न तु धर्मोपसंहारमधर्मफलसंहितम्। तदेव फलमन्वेति धर्मश्चाधर्मनाशनः' इति। इदमाञ्जनेयेन रावण उक्तः। 'भो राक्षसेश्वर त्वयाद्य यावत् स्वाचरितधर्मस्य फलमुपभुक्तम्। इतः परन्तु फलमधर्मस्योपभोक्तव्यम्' इति तत्र भवान्महर्षिस्तं रक्षोऽधिपतिमभाणीत्। एवमन्यत्र महाराजेन दशरथेन स्वमहिषीं कौसल्यां सम्बोध्य "यादाचरति कल्याणि शुभं वा यदि वाऽशुभम्। तदेव लभते भद्रे कर्ता कर्मजमात्मनः" इति निगदितम्। मण्डोदर्यपि स्वभर्तारमेवं व्यज्ञापयत् "शुभकृच्छुभमाप्नोति पापकृत्पापमश्नुते"।

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* देशभाषायां लिखितोऽयं लेखः सम्पादकेन गैर्वाण्यानूदितः।

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रावणोऽपि जन्यस्य प्रथमेऽह्नि श्रीरामेण पराजितो गृहं प्रतिनिवृत्त एकाकी बहु स्मरणपूर्वकं चिन्तयन्नात्मनि विललाप । तथा हि—"यः पुरा मेऽनरण्येन शापो दत्तः, यो वा 'यस्मादेष परक्यासु रमसे राक्षसाधम । तस्मात्त्वं स्त्रीकृतेनैव प्राप्स्यसे दुर्मतिर्वधम्' इति सुरनारीभिर्दत्तः, या वा प्रतिज्ञा श्रीमत्या वेदवत्या 'तव वधार्थं समुत्पत्स्येऽहं पुन'रिति कृता, यो वा शापो भगवत्या उमादेव्या व्याहृतः, यो वा तत्र भवता नन्दीश्वरेणोच्चारितः, यो वा रम्भानिमित्तेन नलकूबरेण मे दत्तः, यो वा भगवता ब्रह्मणा वरुणसुतायाः पुञ्जिकस्थलायाः कृते दत्तः, तस्य सर्वस्य फलमधुनोपनतं मम" इति ।

तत्र भवती तारापि रामशरविदीर्णहृदयमुद्वीक्ष्य स्वदयितं वानराधिपतिं वालिनमवादीत्-"नाथ, अस्मत्कुलधर्ममतिक्रम्य यत्त्वया ध्रियमाणस्यापि अनुजस्य सुग्रीवस्यापहृतं कलत्रम्, सोऽपि सन्ताड्य नगरान्निर्वासितः, तस्य पापस्येदानीमनुभूयते त्वया फलम्" इति । एवं माल्यवांश्च राक्षसो राक्षसेश्वरं रावणं सम्बोध्य बभाषे-"रक्षःपते यदा धर्मोऽधर्मं ग्रसते तदा कृतयुगं प्रवर्तते । यदा च अधर्मो धर्मं विलुम्पति तदा तुरीयं कलिनामकं प्रचलति । पूर्वं ब्रह्मण एवोभौ धर्माधर्मावुदपद्येताम् । आदितेया धर्मं जगृहुः, असुराश्चाधर्मम् । अङ्गीकृताधर्मैरस्माभिरधर्मेणैव जगज्जेतव्यम् । एवं स्थिते धर्मपरायणा महान्तो हन्यन्ते अवज्ञायन्ते च त्वया । अनेन कारणेन सोऽयं महान् धर्मस्त्वया निहतः स्यात् । आद्येषु त्रिषु युगेषु धर्मोऽधर्मेण न शक्यते जेतुम् । यस्मादधर्मः सुरारतिपरिगृहीतः, प्रथमे युगत्रये धर्मस्यैव प्राबल्यम्, धर्माभिवर्द्धकैरभितो धर्मः परिपोषं नीयते च, तस्माद् अधर्मो मनागपि धर्मं न प्रभवति परामवितुम् । कलौ त्वधर्मस्य बलीयस्त्वात्, अधर्मचारिणामाधिक्यात्, धर्मस्य चापचीयमानत्वादधर्मो धर्मं नाशयिष्यति । यस्मादिदं त्रेतायुगम्, त्वया चासुरेण धर्मद्रुहा परदारहरणादीन्यनेकानि

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पापकर्माण्याचरितानि, निसर्गतश्चात्र युगे अधर्मो बलहीनः, धार्मिकैर्ऋषिभिश्च युगधर्मानुसारेण यागादिभिर्धर्म्यकर्मभिरधर्मः कुण्ठितशक्तिर्विनाशं नीयते, विनश्यतोऽधर्मस्य च फलमपि विनश्वरम्, संरक्षति च धर्मो धार्मिकौ रामलक्ष्मणौ, यस्माच्च अधर्मभूयिष्ठेन त्वया न तौ जय्यौ, तस्माज्जहीहि रामदारान् । साम्प्रतमेतत्तव साम्प्रतम् । अन्यथा परदारापहरणं नाम महत्पापं मूर्च्छेत्त्वयि । तेन विनाशोऽपि तवावश्यम्भावी । मास्तु सन्देहः" इति ।

अस्मादयमर्थो निर्गलति स्फुटः । यथा-रामायणदृष्ट्या त्रेतायुगवर्तिनां धर्मोऽधर्मं निहन्ति, न तु कलियुगवद् अधर्मो धर्ममिति । श्रीमद्वाल्मीकिमुनिहृदयं च सर्वैरप्येकजन्मनि कृतानां पुण्यपापानां फलानि तस्मिन्नेव जन्मनि भोक्तव्यानीति ग्रन्थपरिशीलनेन सहृदयानां सम्यग्विदितं भवति । ननु 'कीदृशं तु मया पापं पुरा जन्मान्तरे कृतम्' इत्यादि वचनं कथमप्रमाणमिति चेत्, उच्यते । तत्रैव भगवानृषिरेतद्विलापवचनमित्युक्त्वा नैतन्मम मतमिति स्वहृदयमञ्जसा प्रकाशितवान् ।

इदमत्रावधेयं भवति प्रकरणे यद् धर्मस्य सत्फलं पुण्यं वा परिणामः, अधर्मस्य त्वसत्फलं पापं वा । उभयमपि कर्त्राऽनुभाव्यमेव । युगवैलक्षण्यात्कर्मलोपाच्चानुष्ठीयमानस्य धर्मस्य ह्रासो जायत एव । अधर्मश्च ततो निष्पद्यते । तन्निरासाय शीघ्रं प्रायश्चित्तमाचरणीयम् । तेन चाधर्मे नष्टे तत्फलमपि नश्यति । तदा विराजति निराबाधं धर्मः । धर्माचरणसमनन्तरमेव नरस्तत्फलमुपक्रमते भोक्तुम् । तदुपभुञ्जानस्तज्जन्यसुखानुभवावलेपदोषदूषित 'अयमधर्मः' इत्यजानन्नेवाचरत्यधर्मम् । यद्वा तादृशमदेन बुद्धिपूर्वकमधर्ममाचरति । अयमत्र विशेषो यत्प्राणी धर्मफलमनुभवन्नेवाधर्ममाचरति, न पुनर्जातु धर्ममनुतिष्ठन्, युगपदुभयोरपि दुष्करत्वात् । स्वानुभूतिकालेऽधर्मा-

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चरणाद्धर्मफलं न शक्नोति नाशयितुमधर्मम् । ननु धर्मे प्रभवति नाशयितुमधर्मं धर्मफलं शक्नुयात्समूलघातमधर्मफलं हन्तुमिति चेत, न । धर्मस्य तत्फलायमानसुखानुभूतये केवलमनुष्ठीयमानत्वात्, अधर्मस्य च तादृगनुभूतिकाले एवाऽऽचर्यमाणत्वात् । अनुभूते हि कृत्स्ने धर्मफले स धर्मस्तत्फलं चोभयं स्वयं विलीयते । ततः परमवश्यमवशिष्टस्याधर्मस्य फलमनुभोक्तव्यं भवति । नन्वेतस्मिन्नन्तरे क्रियमाणो धर्मस्तदधर्मफलं व्यपोहितुं शक्नुयादिति चेत्, न कदापीति ब्रूमः । यतो धर्म एव अधर्ममुत्सादयितुं क्षमः, न पुनर्धर्मो वा तत्फलं वा अधर्मफलम् । उभयोरपि फलयोरवश्यमनुभवितव्यतया एकमन्यस्य फलं न पारयति विनाशयितुमित्ययमर्थः सिध्यति ।

अथ कश्चिद् ब्रूते-"अहं प्रथममधर्मं विधाय तत्फलं चानुभूय पश्चाद् धर्ममनुष्ठाय तत्फलमनुभवितुमिच्छामी"ति । नैतत्सङ्गच्छते । यन्न कोऽपि जगति जन्तुरधर्ममनुष्ठाय तत्फलभूतं दुःखमनुभवितुमभिलषति । शैशवे त्वज्ञानेन कृतानि वृजिनानि कर्तुः पितरावाश्रयन्ति । अत एव तौ पुत्राना शैशवात्सुखानुभवशालिनो विधातुमधर्माद्विरमय्य धर्मक्रियानिरतान्विदधाते । 'प्रक्षालनाद्धि पङ्कस्य दूरादस्पर्शनं वरम्' इति न्यायेन च जीवितप्रारम्भ एव न केनापि दुःखफलस्याधर्मस्य भूयेत पक्षपातिना । अन्यच्च । सर्वैरप्यनुभवनीयं खलु केवलमन्तकाले स्वकृतस्य फलं कर्मणः । धर्मफलानुभववेलायामधर्मफलं मध्ये न प्रवर्तते । अत एव 'भो रावण, एतावत्पर्यन्तं धर्मफलसामग्र्यस्यानुभूतत्वादितः परं त्वया स्वाचरिताधर्मफलमवश्यमनुभवितव्यम्' इति मारुतिर्व्याजहार पौलस्त्यम् ।

अमुना न्यायेन महाराजो दशरथोऽपि प्रथमं सुचिरमनुभूय धर्मफलम् अज्ञानाचरितमुनिकुमारवधापन्नाधर्मफलमन्वभून्निधनकाले । तथा

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चोवाच सः—"धर्मं वा अधर्मं वाऽऽचरता नरेण तत्तत्फलं ध्रुवमनुभोक्तव्यम्। मयापीदानीं तदेवानुभूयते" इति। रावणोऽपि ज्ञानपूर्वकमात्मना कृतान् अधर्मान् स्मारम् स्मारम् "अन्त्यावस्थायामस्यामनुभवामि कृतानां पाप्मनां फलानि" इति व्याजहार। तारापि समरभुवि रामशरपरितप्तशरीरं पतितं जगाद वालिनम् "भुङ्क्ते भवानधुना फलं कुलक्रममतिक्रम्य वेदं वेदमाचरितस्य अधर्मस्य" इति।

उपर्युक्तोदाहरणगणहेतुना एतद्ग्रन्थाभिमतमेवं विज्ञायते। यथा-प्रकृतजन्मनि कृतस्य धर्मस्य वा अधर्मस्य वा फलं त्रेतायुगरीत्या तत्रैव जन्मनि भुङ्क्ते जन्तुरिति। अतः श्रीमद्वाल्मीकिरामायणस्वारस्यग्राहिणावश्यं सिद्धान्तो न तिरोहितः स्याद्यद् धर्मोऽधर्मं हिनस्ति, न पुनर्धर्मफलमधर्मफलम्। तत्तत्फलं सर्वथा चानुभोक्तव्यम्। न तस्यास्ति व्यतिक्रमः। धर्मो धर्मफलं दुग्धे, अधर्मस्त्वधर्मफलमिति।

॥ ॐ स्वस्ति ॥

बालशिक्षणम्

॥ श्री स्वामिशिवानन्दसरस्वतीमिश्राः ॥

पितरावेव पुत्राणां भवतश्चरित्रस्य प्रतिभुवौ। तौ यदि धर्मपराङ्मुखौ, तर्हि तत्पुत्रा अपि तादृशा भवन्ति। शैशव एव बालानां धर्मसमारोपणं पित्रोर्भवति प्रधानं कर्तव्यम्। ताभ्यां स्वयं दिव्यः पन्था अनुसर्तव्यः। बालकस्य हृदये उप्ता धर्मसंस्काराः कालेन यौवनमधितिष्ठति तस्मिन् बद्धमूलाः पुष्पिताः फलिताश्च जायन्ते।

असीत्पुरा ज्ञानधवला श्रीमती मदालसा नाम। सा सर्वानकुरुत निजतनयाञ्ज्ञानिनः। पुत्रं डोलायां शाययित्वा तां चालयन्ती गायति स्म

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च - "शुद्धोऽसि । बुद्धोऽसि । निरञ्जनोऽसि" इति । मातुः स्तन्येन सार्कं पुत्रा वेदान्तसारं निपीय महर्षयो बभूवुः । एवं सर्वाभिर्योषिद्भिर्मदालसा-वृत्तानुकारिणीभिर्भूत्वा सत्यस्य धर्मस्य च मार्गेण निजपुत्रा विनेतव्याः । प्रथमवयसि निहिताः संस्कारा नरस्य स्वभावेऽतिगभीरं मूलं प्रसारयन्ति । अतः पितृभ्यां श्रीमद्रामायणभागवतादिकथाप्रवचनेन, भगवत्प्रार्थनायास्त-न्नामसङ्कीर्तनस्य चाभ्यासेन बालकानां मनसि धर्मसंस्कारा (धार्मिकविचारा) उत्पादनीयाः । संस्कृतविद्याभ्यासश्च तेषां कारयितव्यः । यथा च बालका विधिवत्सन्ध्योपासनं प्रातर्मध्याह्ने सायाह्ने च निर्वर्तयेयुः, श्रीमद्भगवद्गीता-रामायणादीनि ग्रन्थरत्नानि अधीयीरन्, प्रत्यहं जपं च कुर्युस्तथा ताभ्यां प्रयत्न आस्थेयः । इदमेव तयोः प्रधानं कर्तव्यम् । तौ स्वकर्तव्याद्यदि प्रमाद्यतस्तर्हि तत्सुता धर्मविमुखा दुर्विनीताश्च भवेयुः ।

यः पुत्रमसदनुशास्ति स न भवति पूजार्हः । यो पुत्रमसमञ्जसोप-देशेन विनाशयितुमीहते तदवधीरणा न जनयति पापम् । यदि कश्चिद् विरक्ते विषयैरनाकृष्टचित्ते भगवद्भजनपरायणे धार्मिकस्वभावे चात्मजे बुद्धि-भेदं कर्तुं यतते तर्हि स महापापमेव कुरुते । यदा पिता विषयगुहायां बालकं निपातयितुमीहते, यदि वा अध्यात्माध्वनि तदभ्युदयं न सहते, प्रत्युत निरुन्धे, तदापि स कुरुते महान्तमपराधम् ।

चतुर्षु सुतेषु सर्वथा निवृत्तिपथाश्रयणाय आत्मानुसन्धानाय च सञ्जातकौतूहलमेकमपि पिता सन्तोषेण विसृजेत् । अयमेक एव सुतोऽध्यात्म-विद्यायाम् ईषदपि जाताभ्युदयः स्वकुले जातानां सर्वेषां तत्र मार्गदर्शी भवेत् । तैः सार्धं निवसंश्च तेषु शक्तिं शान्तिमानन्दं चादधानः संसारपङ्का-त्सानुद्धरेत् । अद्यत्वे तु सर्वोऽपि "मम पुत्राः भिषजो वा भारतशासनसेवा-निरता वा महाप्राड्विवाका वा सम्पद्येरन्"निति कामयते । नापेक्षते चैकमपि

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पुत्रं सत्यपथेन सञ्चरमाणम् । यदा बालो भगवद्गीतामधीते तदा पिता 'मम पुत्रः संन्यासी भवेत्किमु' इति बिभेति । पुत्रस्यात्मोन्नतिमार्गे विघ्नान् बहूनातनोति गार्हस्थ्याय च तं बलात्प्रेरयति । अत एव विषयविक्लवचेता नरः स्वपुत्रेषु लब्धप्रतिष्ठेष्वपि सदा दुःखमास्ते । आत्मनिष्ठो हि सुतः कुलस्य महान् निधिः ।

"देवपितृकार्याभ्यां मा प्रमदः । मातृदेवो भव । पितृदेवो भव । आचार्यदेवो भव । अतिथिदेवो भव । यान्यनवद्यानि कर्माणि तानि सेवितव्यानि नो इतराणि..."।

आत्मोपासना सर्वदा कार्या । क्रमबद्धमस्तु ते जीवितम् । शोभय चरित्रम् । उपचिनु उदात्तं धार्मिकं च वृत्तम् । धर्मपरायणो भव । परहितसापर । गुरौ भव भक्तः । यावज्जीवं भव व्रती । करुणां तितिक्षाम् अहिंसां पवित्रं प्रेमाणं च वर्द्धय । भवोदारः । त्यागं कुरु । तेन त्वमचिरेणैव आत्मबोधमवाप्स्यसि ।

दिव्यभावेन अनवरतमाचरिता पितृशुश्रूषैव नरं संसारान्मोचयितुं पारयति । पुण्डलीको नक्तन्दिवं वृद्धपितृसेवयैव कृत्स्नं जीवितं निनाय । आविर्बभूव भगवान् श्रीकृष्णः पितृसेवानिरतस्य पुरतस्तस्य । पितृभक्तस्तं न भगवन्तं यथावत्संभावयामास । अपि तु देवस्योपवेशनाय कानिचिदिष्टकाखण्डानि प्रक्षिप्य यथापूर्वं पितृपरिचर्यां निर्वर्तयति स्म । समाप्तायां च तस्यां स हरिमुपेत्य पूजयामास । अत एव श्रुतय उद्घोषयन्ति - "मातृदेवो भव । पितृदेवो भव" इति । बभूव किल महाराष्ट्रेषु साधनो नाम सौनिकः पितृसेवापरायणो महान् ॥

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॥ तुलसीदासगीतिः ॥

॥ स्वामी विमलानन्दः ॥

हरे महान्मह्यमनुग्रहस्त्वयं
    तनुं यदेतां सुरदुर्लभामदाः ।
विरक्तिभक्त्यादिपवित्रसाधन-
    क्रियाश्रयीभूतमिदं ध्रुवं वपुः ॥१॥
महोपकारांस्तव कोटिभिर्मुखैः
    प्रभो प्रभुर्वर्णयितुं न कश्चन ।
तथाप्यहं नाथ पुनश्च याच्ञया
    समागतस्त्वां करुणार्णवाधुना ॥२॥
मीनोपमं मामकमानसं सदा
    क्रीडां विधत्ते विषयाम्बुधौ भृशम् ।
विपत्समूहान्बहुदारुणानतो
    हरे सहेऽहं बहुयोनियन्त्रितः ॥३॥
कृपां च रज्जुं बडिशं पदाङ्कुशं
    खाद्यं भवत्प्रेमसुधारसात्मकम् ।
विधाय हे राघव कौतुकाय ते
    समुद्धरेमं बहुदुःखसागरात् ॥४॥
यागाद्युपाया बहवः श्रुतीरिता-
    स्तथैव देवाः कति ते न याचिताः ।
येनैव बद्धोऽस्मि विमोहरश्मिना
    स एव मोक्ता तुलसिं न चापरः ॥५॥

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शुकान्योक्तयः

॥ डॉ. श्रीनिवासशर्मा - चिदम्बरम् ॥

नाधीती निगमे न चागमकुले त्वं नापि सङ्गीतके
नाट्ये नैव परन्तु वीक्ष्य जनता रूपं निसर्गोज्ज्वलम् ।
यत्त्वां स्थापयतीह पञ्जरगतं कृत्वादरात्स्वगृहे
श्रेष्ठं ते सदने शुकोत्तम वने स्वैर विहारात्किमु ॥१॥

आ बाल्याद्विदितं बिडालहतको वैरीति निश्चयं
तस्माद्बिम्बफलादनेऽपि हि भवाञ्जागर्ति सर्वात्मना ।
सत्यं किन्तु विधिः कदापि युवयोः कुर्यात्सहावस्थितिं
साधो कीर तदा क्रियेत भवता किं नाम कालोचितम् ॥२॥

“आराद्दारुणधूर्तगृहादुपवनं प्राप्यं मया प्रापितः
कार्यं साधय मामकं द्रुत”मिति त्वामाह धूर्ताग्रणीः ।
त्यक्त्वाप्यात्मसुखं तथैव विहितं कार्यं च साधो त्वया
जातोऽसौ शुक बन्धने स्मरति ते किं कार्यनिर्वोढृताम् ॥३॥

स्वैरं बिम्बफलैर्वने शुक सुखं पर्याप्तमास्वादितान्
बाल्ये त्वं चरितैः स्वभावमधुरैः सर्वानतर्पीः किल ।
किं त्वेकाकितया दवीयसि नवे देशे जनैः स्वार्थिभिः
साकं ते तिथयः कियत्य इव हा याप्या न जाने चिरात् ॥४॥

काले गच्छति हि क्रमाद्गुरुजनस्सर्वो विपर्येष्यति
च्छिन्नस्नेहभराश्च पूर्वसुहृदो नूनं भविष्यन्त्यहो ।
इत्येवं बहुधा विचिन्त्य विमना मा नाम भूयाश्शुक
त्वामाश्वासयितुं सदैव भविता सत्कर्मसाक्षी विभुः ॥५॥

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सम्पादकीयम्

ओङ्कारपञ्जरशुकीमुपनिषदुद्यानकेलिकलकण्ठीम् ।
आगमविपिनमयूरीमार्यामन्तर्विभावये गौरीम् ॥

कथं कथमपि भगवत्या जगज्जनन्याः कृपासुधया अभिषिक्ता इयममृतवाणी नवमे वत्सरे पदमादधती सहृदयानामधुना मुदे प्राकाश्यमानीयते । यथापूर्वमस्या आर्थिकमारोग्यं न समञ्जसमिति सखेदं निवेदयामः । आयतिश्चास्या दैवायत्तेति बाढं प्रतीमः । श्रीमन्महीशूरराज्यप्रचाराधिकारिणामन्येषाञ्च महानुभावानाममृतवाणीसाहाय्यककारिणां निर्भरां कृतज्ञतां प्रतिजानीमहे । भगवत्या अमृतवाण्याः कारुण्यमाशास्महे च तेषु ।

हायनेऽस्मिन् बहवो विषयाः प्रपञ्चे भारतवर्षे च समभूवन् खलु । प्रथमं प्रजाराज्यमस्माकं देशे समुद्घोषितमभूत् । तेन सर्वेऽपि भारतीया कृत्स्नं पारतन्त्र्यमलं प्रक्षाल्य बहिरन्तश्च विशुद्धा अजनिषत । अयं सर्वेषां नोऽभ्युदयानन्दहेतुरेव । अत्र किञ्चिद्विषादकारणमपि वक्ष्यमाणमस्मद्वाचकमहानुभावाः क्षमेरन्निति मन्यामहे । तथाहि भारतवर्षस्य सनातनसंस्कृतिं बहुमन्यमाना वाचाम्नायका ज्योतिश्शास्त्रतत्त्वान्यवजानन्ति । अतीतजनवरिमासस्य षड्विंशेऽहनि पूर्वोक्तोद्घोषणं ज्योतिर्विद्दृष्ट्या नितरां दोषभूमपरीतमासीत् । कार्तान्तिकैरपि राष्ट्राधिकारिणो विदितभूतार्था अक्रियन्त । तथापि तदादेशावधीरणापूर्वकमेवाप्रशस्ते दिवसे राष्ट्रस्य महोदयकरं मङ्गल्यमकारि कर्म । त्र्यहात्पूर्वमेव ततो नराः पोतभङ्गेन भागीरथ्यां निमग्नाः स्वप्राणानत्यजन् । एवमन्या अपि ईतिबाधास्तत्र तत्र प्रादुरभवन् । कति

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विमानविपत्तयः कति वा वाष्पशकटसंमर्दसम्पाताः कति वा साम्यवादिसुराचरितानि नृशंसकृत्यानि प्रत्यहं नायान्ति श्रुतिपथम्। को वा न जानाति पौरस्त्यपाकिस्थानीयानां सनातनधर्मानुयायिष्वमानुषाणि दुर्वचानि चेष्टितानि। एवं स्थिते सर्वकृत्येषु नायकैरतीव जागरूकैर्भाव्यं ननु। यद्यप्यस्मद्राष्ट्रशासनं लौकिकं तथापि पुराणसंस्कृतिपक्षपातिभिरुन्नतपदाधिरूढैः सर्वमपि सनातनधर्मसम्बद्धं हेयमिति न मनागपि चिन्तनीयम्। प्रायेण सनातनधर्मानुयायिनः शान्तिप्रियास्तितिक्षाप्रधानाः परधर्मसहिष्णवश्चेति विदितचरम्। निजधर्मसंस्कृतिमहिमानमनुस्मरन्तो न वयं पारयामोऽन्यैर्वैरायितुम्। चिरादत्र भारतवर्षे किं न सनातनधर्मानुयायिनः क्रैस्तैः महम्मदीयैः पारसीकैः यहूदीयैश्च साकं सौभ्रात्रेणान्ववात्सुः एवं गते जातिद्वेषनिरासोपदेशो मैत्रीशासनं वा केषां करणीयमिति न संशयग्रस्तम्। पाकिस्थानीयानामेव शोकोत्पादकानां कार्यमिदमवश्यम्। अनुसन्धाय चेदं तत्त्वं तत्र भवता सुगृहीतनामधेयेन महात्मना गान्धिमिश्रेण नवकालीविषये प्रेममन्त्रोपदेशव्यग्रेण कञ्चित्कालं विचरितं खलु। तथापि पाश्चात्यभेदोपायगरलविसंज्ञानां पाकिस्थानीयानां हृदि नोदपादि कारुण्यचैतन्यमल्पमपि। अविच्छिन्नं शोचनीयदशासु गोष्वपचारमाचरञ्छार्दूलो दोषारोपणं करोति-"एता गावः संहत्य मामभिद्रुह्यन्ति" इति। एवमेते देशान्तरेषु विशिष्य पाश्चात्येषु भारतवर्षस्य सत्कीर्तिं मिथ्यापवादैर्मलिनयन्ति। तादृगपवादप्रसारणे च साहाय्यमाचरन्ति केचिद्भारतश्रेयःसपत्नाः। अस्मच्छासकैरस्य निवारणाय प्रयत्नो महानास्थेय इत्यस्माकं प्रतिभाति।

पश्यन्तु भवन्तः काश्मीरविवादम्। किं नाम कृतं तन्निर्णयाय संयुक्तराष्ट्रसङ्घेन। वर्षत्रितयेऽप्यतिवाहिते सङ्घेन 'कोऽसौ काश्मीरान्

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हठादभ्यषेणयद्' इति न पारितं निर्णेतुम् । तत्रस्था बहवः सत्यं पन्थानं विहाय द्वेषासूयाकषायितमनसः दुष्पक्षान्वितन्वाना जगच्छान्तेर्भङ्गमेवाचरन्ति । कोरियादेशे तु हठादभिषेणने विहितेऽल्पैरेवाहोभिरपराधनिर्णय एव न केवलमकारि अपि तु संयुक्तराष्ट्रचमूरपि काचिद्रणाङ्गणं प्रति प्राहीयत । अस्य विधिभेदस्य निदानं पाठका एव सम्यग्जानन्ति । अस्मत्साचिवधुर्येण श्रीमता नेहरूमिश्रेण यद्यपि अष्टात्रिंशसमरेखामतीत्य संयुक्तराष्ट्रानीकेन न यातव्यमिति वारं वारमुद्घोषितं तथापि कलहकुतूहलिभिः प्रभावशालिभिरन्यैरन्यथैव निरणायि । अद्य तु चीनानां महतीभिरक्षौहिणीभिः सं. रा. सेनायामनतिश्लाघनीयां गमितायां दशां, लोके नीतिविदग्रेसराः श्रीमन्नेहरुमिश्रस्य सदुपदेशस्य स्मरन्ति किल । एवं परस्सहस्रा वर्तन्तेऽधुना लोकशान्तिं प्रशमयन्तोऽरुन्तुदाः क्लेशाः । नेदीयस्यपि विषये आहारद्रव्यदौर्लभ्येन धनलोलुपकापुरुषप्रवर्तितनिलीनवाणिज्येन तथान्यैर्बहुभिर्दुःखदायिभिः पीडानिवहैर्जनानां जीवितं निर्वेदमावहति । भूकम्पादयोऽपि आधिभौतिकाः सन्तापाः असंख्यान् देहिनोऽनैषुः पञ्चताम् । एवं स्थितेऽपि जनताया वा नायकानां वा मनोवृत्तिरीषदपि न विपर्यस्यति ।

अस्मिन् वत्सरे केचिन्महापुरुषा विभूतिमन्तः पार्थिवं कलेवरं विहाय त्रिदिवमारूढाः । तेन कृत्स्नो लोकः शोकेन मूकिमानं विह्वलताञ्चागमत् । तेषु प्रथमो भगवान् सहजसमाध्यधिरूढो रमणमहर्षिः । द्वितीयस्तु महामहिमा योगिवरेण्यः श्रीमदरविन्दघोषमिश्रः । तृतीयः आङ्ग्लकविसार्वभौमो बर्नार्डशानामा प्रथितयशाः ॥ एतेषां महात्मनां शक्तयो भारतभूमेर्मातुः पुत्रानन्यांश्च मानवान् धर्म्येण

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पथा भूयसे श्रेयसे नयन्त्विति चाशास्महे ॥

एतन्मुद्रणकाले एव तत्र भवतो धीराग्रेसरस्य भारतराष्ट्रसङ्घटनपटोर्महाप्रभावस्योपप्रधानामात्यस्य पश्चिमेऽपि वयसि वर्तमानस्य त्रिचतुराणि दिनानि हृदयवेदनावशेन सहसा भौतिकं विहाय शरीरं यशोमयमध्यासीनस्य श्रीमतो वल्लभभायिपटेलमिश्रस्य निधनेन कृत्स्नं भारतवर्षं शान्तिप्रियाणि देशान्तराणि च महति शोकपारावारे निमग्नान्यभूवन् । अतः प्रसीदतु जगज्जननी भारतमातुः पुत्रेषु सन्ततमिति प्रार्थयामहे ॥

काश्यां गैर्वाण्याः कश्चिद्विश्वविद्यालयः प्रतिष्ठाप्यते इति श्रुत्वा प्रमोदमेदुरमस्मकं मानसम् । संस्कृतभाषायै सर्वत्रापि शालासु इतोऽप्यधिकः प्रोत्साहः प्रदेयः इति पूर्वमुक्तमाम्रेडयामः । राज्यशासनानि सर्वविषयेषु गैर्वाण्यामेव लेख्यानीत्यभिप्रेमः । विना च संस्कृतस्य साहाय्यकं कथङ्कारं राष्ट्रभाषा हिन्दी सदायतिर्वर्धेत ॥ देववाणी भारतराष्ट्रजीवितभूता मातेव सर्वान्विदधातु कुशलिनः इति शम् ॥

प्रकृतिविलासाख्यमत्युत्तमं काव्यं पण्डितराजाद्यनेकबिरुदालङ्कृतैः श्री. के. एस्. कृष्णमूर्तिशास्त्रिमहाभागैर्विरचितमस्मत्सकाशमायातम् ॥

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AMRITAVANI

Fugitive Love Poetry in Sanskrit

(Dewan Bahadur K. S. Ramaswami Sastri)

Though we do not come across in Sanskrit poetry the high and exalted and idealistic and sublimated note of Shelley's love poetry especially in *Epipsychidion* or the sensuous yet etherealised raptures of Keats' Endymion, yet we get in it most subtle and refined and exquisite revelations of the tender moods and exquisite emotions of lovers. The physical effects and manifestations of love and the correspondences of lovers' moods and efflorescences of nature are delineated with loving care and a love of fine insinuation. We see these traits not only in the highlights of Sanskrit love poetry in Valmiki and Kalidasa and Bhavabhooti, but also in other poems and dramas. We come across them here, there and everywhere in innumerable collections of verse like the Sarngadharapaddhati, Subhashitaratnabhandagara, Sabdakalpadruma etc. We find very exquisite specimens in various works on erotics and aesthetics and poetics. Many such verses are found sometimes in unexpected places dealing with other matters. Not a few have been passing from mouth to mouth and have been lovingly handed down by tradition. The two most noteworthy of the minor love poems are *Amarusataka* and *Gatha Saptasati*.

Amarusataka contains very exquisite love-poetry. The author must have lived before the 8th century A.D., because Vamana, the author of Kavyalankara Sutras, who lived then, quotes from Amarusataka. The story about Sri Sankaracharya having entered the corpse of King Amaru to learn Kamasastra and answer the questions of

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Ubhayabharati smacks of legendary lore. It is said that the minister, finding the King to be a man of great genius, unlike his former self and guessing that some great Yogi must have taken possession of the body after the King's death sent emissaries to cremate all stray corpses found anywhere. These came across Sankara's body which was being watched by his disciples and tried to cremate it. Sankara then hastened to his own body and sang a hymn to God Lakshminarasimha who had the fire put down to save the body. Sankara then defeated Ubhaya Bharati by answering her questions about the science .of erotics ! One version states that the King was the King of Kashmir. There is no internal testimony in the work to support the legend and the externl testimony is not worthy of credence.

Each verse in the Sataka gives a fine description of a single erotic situation or a single erotic mood. A noble feature about the work is that it depicts the constancy of woman as contrasted with the fickleness of man. A recurrent theme is that the wronged woman must overlook and forgive man's peccadilloes. The poet is highly skilled in analysing the erotic mood and its external manifestations. He shows how the anger of the woman at her lover's inconstancy heightens her charms and makes him her slave more than ever before. The poet warns the woman against overdoing her angry mood (mana). He shows also how an ironic submissiveness and affection on the part of the woman is detected as easily as her anger.

There is charm as well as pathos in the stanzas describing a woman waiting and waiting for her absent

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lover who has gone far away on business. Equally charming and pathetic are the verses descriptive of the anguish of the separated lover.

देशैरन्तरिता शतैश्च सरितामुर्वीभृतां काननै-
यत्नेनापि मयातिलोचनपथं कान्तेति जानन्नपि ।
उद्ग्रीवश्चरणार्धरुद्धवसुधः प्रोन्मृज्य सास्रे दृशौ
तामाशां पथिकस्तथापि किमपि ध्यायन्पुनर्वीक्षते ॥

Another mood often depicted by the poet is—the romantic bliss of youthful passion fades away soon and gives place to mild affection and becomes a mere attachment and ends by mutual toleration in irksome married life. It sometime even turns into arid and cynical bitterness !

पुराभूदस्माकं प्रथममविभिन्ना तनुरियं
ततो नु त्वं प्रेयान् वयमपि हताशाः प्रियतमाः ।
इदानीं नाथस्त्वं वयमपि कलत्रं किमपरं
हतानां प्राणानां कुलिशकठिनानां फलमिदम् ॥

कोपो यत्र भ्रुकुटिरचना निग्रहो यत्र मौनं
यत्रान्योन्यस्मितमनुनयो दृष्टिपातः प्रसादः ।
तस्य प्रेम्णस्तदिदमधुना वैशसं पश्य जातं
त्वं पादान्ते लुठसि न च मे मन्युमोक्षः खलायाः ॥

गते प्रेमबन्धे प्रणयबहुमाने विगलिते
निवृत्ते सद्भावे जन इव जने गच्छति पुरः ।
तदुत्प्रेक्ष्योत्प्रेक्ष्य प्रियसखि गतांस्तांश्च दिवसा-
न्न जाने को हेतुर्दलति शतधा यन्न हृदयम् ॥

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I have thus far tried to picture the poet's rendering of the truth "that the course of true love never did run smooth." But far more natural and charming and attractive are his descriptions of the first glow and glory of love in the human heart. It is often thought that this aspect is not fully brought out by Indian poets. But I have shown the inadequacy of this view by stressing the manner in which Kalidasa delineates the dawn of the tender passion. I have shown also how in Malathi-Madhava, Bhavabhuti describes it in a masterly way, though with that affluence of delicate charm of which Kalidasa is a past master. The following verse in Amaru-Sataka describes in a perfect way the bliss of loitering near the beloved's house.

चक्षुःप्रीतिप्रसक्ते मनसि परिचये चिन्त्यमानाभ्युपाये
रागे यातेऽतिभूमिं विकसति सुतरां गोचरे दूतिकायाः ।
आस्तां दूरेण तावत्सरभसदयितालिंगनानन्दलाभ-
स्तद्गेहोपान्तरथ्याभ्रमणमपि परां निर्वृतिं सन्तनोति ॥

But by far the most charming and valuable of the poet's descriptions relate to the perfect abandon and spontaneity and bliss of youthful love. The mood is that described in Moore's famous poem about Love's Young Dream. I may refer here to the stanza which describes the delicious babble of love which robes the world in new glory, the verse in which the bride says that in her lover's presence she becomes all eyes or all ears the stanza in which a woman's love and shyness contend for mastery, and the stanaza in which in later life the woman regrets how her bashfulness interfered with her bliss.

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चिरविरहिणो रत्युत्कण्ठात् श्लथीकृतगात्रयो-
नवमिव जगज्जातं भूयश्चिरादभिनन्दतोः ।
कथमिव दिने दीर्घे याते निशामधिरूढयोः
प्रसरति कथा बह्वी यूनोर्यथा न तथा रतिः ॥

न जाने संमुखायाते प्रियाणि वदति प्रिये ।
सर्वाण्यंगानि किं यान्ति नेत्रतां किमु कर्णताम् ॥

शून्यं वासगृहं विलोक्य शयनादुत्थाय किंचिच्छनै-
र्निद्राव्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम् ।
विस्रब्धं परिचुंब्य जातपुलकामालोक्य गंडस्थलीं
लज्जा नम्रमुखी प्रियेण हसता बाला चिरं चुंबिता ॥

श्लिष्टः कंठे किमिति न मया मूढया प्राणनाथ-
श्चुंबत्यस्मिन् वदनविनतिः किं कृता किं न दृष्टः ।
नोक्तः कस्मादिति नववधूचेष्टितं चिन्तयन्ती
पश्चात्तापं वहति तरुणी प्रेम्णि जाते रसज्ञा ॥

Even more charming, if at all, is the re-emergence of bliss when after falling out the lovers conquer their quarrel and "kiss again with tears". The following verse descriptive of that mood is a perfect gem.

एकस्मिन् शयने पराङ्मुखतया वीतोत्तरं ताम्यतो-
रन्योन्यं हृदयस्थितेऽप्यनुनये संरक्षतोर्गौरवम् ।
दंपत्योः शनकैरपांगवलनान्मिश्रीभवच्चक्षुषो-
र्भग्नो मानकलिस्सहासरभसं व्यावृत्तकंठग्रहः ॥

It might be thought and said that early marriage and polygamy are destructive of true romance in life. One might retort that courtship and divorce also have their

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drawbacks. Amaru's poem is a romantic love-poem of a very delicate and delicious type and deserves apprecia-tion by East and West.

Bhartrihari's Sringara Sataka—one of the three famous centuries of verses composed by him—is another great poem of love. It, however, deals more with the external graces and glories of love than with an analysis of the many charming and baffling moods of love. Further, the author's stress on Dharma and Vairagya in his other two *Satakas* colours his Sringara Sataka as well. A fine feature about his love poetry is the manner in which he links up the seasons of the year with the alterations of the human heart. Kalidasa had done this work with great artistic power in his youthful work Ritu-samhara.

In the Gatha Saptasati which consists of 700 lyric poems in Maharashtri Prakrit attributed to the poet King Hala (Satavahana), we come across fine stanzas delinea-ting love. We do not know for certain if the King was the author or a mere compiler or if the authorship of Hala is a real fact. Satavahana's era began in the first century A. D. (78 A. D.). The Saptasati is referred to and praised by Bana in his introduction to Harshacharita. The Dhvanyaloka of Ananda Vardhana and later works or Aesthetics quote from the poem. It is very likely various verses were interpolated into the collection from time to time.

The great peculiarity of this collection of poems is the rural environment depicted therein. Many of the moods and sentiments expressed in the verses are natural

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and charming. We see the Valmikian touch in the Verse (III, 34) which says that the charm of the beloved's beauty which the eye first lighted upon was so great that the eye was rivetted to it and could not be taken away from it to see the other charms and in the verse in which the lover asks the moon's rays to touch him after touching the beloved. (I, 26) There are many other verses in this collection which describe the diverse moods of love in union and love in separation which have a natural touch and a charming grace and a deep sincerity of mood.

Bharavi's Narikelapaka

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After Kalidasa's two Mahakavyas, the place of honour is accorded to Bharavi as the author of another Mahakavya in 18 cantos called the Kiratarjuniya, which graphically describes the duel between Isvara disguised as a hunter or Kirata and Arjuna the famous hero of the Mahabharata war. Magha, coming soon after him imitated him in each and every detail—it is a wonder why he did not call his Kavya Krishnasisupaliya, in fact the Pandits actually believe that it was his obsession to eclipse Bharavi that prompted Magha in writing a similar poem. Even the other Mahakavya of Sri Harsha, the Naishadiyacharita, one may confidently assert, owes not a little to Bharavi. The Pandits credit him with weightiness of expression or *arthagauravam* and compare his style to a hard coconut whose hard outershell has got to be skilfully broken to enable one to reach the sweet juice and the other sweet eatable part. Here I propose to invite the

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attention of the scholars to the three best cantos of the poem, the first, eleventh and the last, where the ingredients used by him in preparing is 'Narikelapaka' are seen at their best.

भृशरया. इव सह्यमहीभृतः पृथुनि रोधसि सिन्धुमहीभृतः Says the poet in the last canto in his description of Siva's chest in connection with the fight of these two mighty warriors. He describes the breakers, dashing against the Sahya Mountain of the Arabian sea and one is tempted to think that he might have been a resident of either the North or the South Kanara on the West Coast. This plausible speculation, at least that he was a resident of the Dekkhan, seems to be confirmed by the Avantisundarikatha which is being published in the journal of Oriental Research now. In that work the author, Dandin, refers to himself as a son of Viradatta, the son of Manoratha whose father was Bharavi. In other words Dandin refers to himself as the great grandson of Bharavi. In the context, Bharavi is referred to as having been born in Kausikagotra. His ancestors migrated from Gujerat (then known as Anandapura) into Achalapura (now known as Elichipur in Madhya Pradesh). To Narayanaswami, the narrative says, was born Bharavi alias Damodara. The narrative proceeds to mention that this poet was an intimate friend of Vishnuvardhana, the crown prince of the same place and accompanied him in a hunting expedition. Circumstances, it seems, forced him to sustain his life by eating flesh, this made the poet ashamed of himself and he would not return to his father at all after this incident. The West Ganga King Durvinita also alienated from his father is also spoken of as another

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intimate friend who admired him so much as to comment on his friend's poem, besides having translated the Brihat Katha from the original Paishachi Prakrit into Sanskrit. Bharavi also might have cultivated the friendship of the victorious Simhavishnu of Kanchi, whose son, the author of the humorous farce Mattavilasa, might even have been tutored by our poet. The famous Aihole inscription of Ravikirti, the Jaina King (634AD.), refers to Kalidasa and Bharavi in one breath as being already very famous and naturally our poet might have been living towards the close of the 6th Century, if not earlier.

If this southern tradition represents Bharavi as having enjoyed royal favour and prosperity, another northern tradition, which perhaps might be more reliable, mentions him as having been always poor. Among men of genius we might generally discern two types—some are also engrossed in philosophical ideas, while others bestir themselves with the work of social reform. Poets, artists, religious prophets, music connoisseurs, and critics do not enjoy royal or poupular patronage in their own lifetime. Like the famous Tamil poet Bharati, who died only a few years ago, these people do not get a square meal even and die a premature death. But there are other types of great men with greatness thrust upon them sometimes, like politicians, or big army leaders, or big black-marketers who manage to become great and earn fame and name even in their own lifetime. The poet and the critic are not honoured in their own day though it is only their work which will be कल्पान्तरस्थायि in Dandin's language and will endure till the end of huma-

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nity—यावत्स्थास्यन्ति गिरयः in Valmiki's pharaseology. In India there is one other peculiarity; the poet or the critic does not even, very often, leave behind his own personal name. Kalidasa, Bharavi, Magha are all pen-names by which they happened to be known at the time. Our philosophy teaches us to abjure all egoism and dedicate the fruit of our work entirely to God. In no other country can we come across such people who want only their '*messages*' not their '*footprints*' to be remembered by posterity. Bharavi himself refers to Isvara in XVIII-24 in the following strain.

संसेवन्ते दानशीला विमुक्त्यै संपश्यन्तो जन्मदुःखं पुमांसः ।
यन्निस्संगः त्वं फलस्यानतेभ्यः तत्कारुण्यं केवलं न स्वकार्यम् ॥

If Isvara, Himself not desirous of any personal comforts, grants the fruits of their prayers to His devotees, it is clear that His infinite mercy alone prompts Him and not any desire for aggrandisement. I might say our poets also follow the same path. But the people around him do not recognise his worth, just as they were wont to regard Sri Ramakrishna Paramahamsa as a mad man in his own life time. People, it seems, thought that Bharavi was fit only for rearing cows, so the tradition tells. The story itself is interesting: Bharavi's pride caused anxiety to his parents particularly to his father, who began to adversely criticise every action of the son. The son actually got disgusted and decided to throw a big stone on the head of his father, when the latter was sleeping. But up on the roof, Bharavi was tempted to hear the conversation of his two parents in their bedroom. The mother started 'our son is on hunger strike.' The father

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as though pretending not to know the reason, asked his mother the reason. The mother angrily retorted, 'You are adversely criticising him *ad nauseum* and he is naturally vexed and he is doing this as a protest, while you pretend to be ignorant of the cause.' The father then gave out the real cause : 'I do grant that he is wise, but I want to curb his pride, that is all. After all, which father will not be happy, if his son becomes more famous than himself ? पुत्रादिच्छेत्पराजयं is every father's fond hope and mine too.' This talk acted as a corrective to Bharavi and he gently descended from the roof. The next morning he quietly asked his father, 'How can one properly atone for patricide ?' and the unsuspecting father remarked, "Living in the father-inl-aw's house for 6 months." At once the son prostrated and wanted permission to depart! The truth then flashed to the father's mind and he said "My dear son, for such a wise man as yourself, the *prayaschitta* or atonement necessary is sincere repentance and nothing else but the son would hear nothing of the kind and proceeded straight to the father-in-laws' house! The last verse of the 17th Canto refers to a father forgiving the fault of an *only* son (जनक इव शिशुत्वे सुप्रियस्यैकसूनोः अविनयमपि सेहे) and this event might have been at the back of his mind. To continue the narrative, the son-in-law lived there for 6 months ; for the first *three* days, he was duly honoured, but later he was entrusted with the work of tending the cows, as he was found unfit for anything else ! While thus engaged, in the 6 months, he wrote this Kavya. Another lovely story is also tacked on to this. It seems when he was writing the 30th Verse in II Canto—
सहसा विदधीत न क्रियामविवेकः परमापदां पदम्। वृणते हि विमृश्यकारिणं गुण-

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लुब्धाः स्वयमेव सम्पदः ॥ —his wife pestered him for money. Having no money, he passed on to her the birch bark on which this sloka was written saying. 'Pledge or sell away this sloka and make up your money as you can.' It seems when the wife took it and went out, she accidentally came across a merchant's wife who was pleased with the idea and paid her a paltry sum therefor. She took it home and placed it prominently just above her bed. Her husband, an international trader, had gone abroad some years ago and had not been aware of the subsequent birth of a son, as she was only pregnant when he had departed. Now when he returned suddenly one night and walked into his house, he had the shock of his life when he found her sleeping, on the same bed and under the same quilt, with another youth. He at once drew out his sword but it accidentally hit Bharavi's sloka which fell down. The merchant picked up the sloka and read the sloka which seemed to say to him—'Do not do any rash act.' 'Do anything after due deliberation'. He then abjured his resolve, and roused up his wife, who in turn woke up her son and told him, 'My dear son! prostrate before your father!'

Poets are all critics and critics are all poets in Sanskrit literature. In English we find Mathew Arnold alone who combines in himself both critical and creative faculties, but this is the universal rule almost in India. Our poet might not have left any critical work—we do not know whether this has been lost as most of our books unfortunately are, but he suggests indirectly the characteristics of a good Kavya and also insinuates that his work

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possesses these in a remarkable degree. In Canto II when Bhima approvingly speaks of Draupadi's speech towards the end of the I Canto he says

स्फुटता न पदैरपाकृता न च न स्वीकृतमर्थगौरवम् ।
रचिता पृथगर्थता गिरां न च सामर्थ्यमपोहितं क्वचित् ॥

Clarity was not in any way sacrificed by the words used ; weighty expressions were certainly there. Each word was individually expressive and the total meaning was never lost sight of. In the same strain, in XI Canto when Arjuna replies to the speech of the disguised Indra who wants to dissuade him from penance, he says

प्रसादरम्यम् ओजस्वि गरीयः लाघवान्वितम् ।
साकांक्षम् अनुपस्कारं विष्वग्गतिनिराकुलम् ॥
अप्रकम्प्यतयान्येषाम् आम्नायवचनोपमम् ।
औदार्यादर्थसम्पत्तेश्शान्तं चित्तमृषेरिव ॥

To put these ideas in other words, clarity, vigour, expressiveness, brevity, directness, avoiding of inconsistency, of unnecessary dilatory digressions, unassailability from adverse criticism, in one word, depth and expressiveness and sublimity of thought as in a sage's mind, these and similar literary virtues always invest a wealth of literary suggestiveness to style.

Now we turn to a few examples. Just as Sita respectfully says to Rama स्मा ये न तु शिक्षये — I only remind you of your duties, I can never arrogate to teach them— Draupadi also starts in a similar vein and remarks 'My extraordinary misery, both mental and physical, emboldens me to speak. Let me not be misunderstood. Why

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do they call you Yudhisthira without knowing the meaning of the name ? Your present policy of mildness has landed us all into this peril. This mildness is quite opposed to the Martial Valour, which alone is fit for a Kshatriya. If you so desire, you might give up your martial qualities, grow matted locks of hair, and perform sacrifices in the forest; but mind you, that is not the kshthriya way. You should make the significance of your name felt by your enemies. Awake, arise from this slumber of passivity ! Is it not your duty to redeem us all from this misery ?' When Draupadi argues like this in true Amazonian style, we cannot but admire her undaunted courage. In the XI Sarga, the conversation between the disguised Indra and Arjuna is also equally impressive. Indra's speech may be summarised thus. "Who are you please ! If you are a sage, why carry this bow, arrow, sword and quiver about you ? If you are a soldier. why this pretence of a *Japamala* and penance ? Either be a sincere sage, or give up this pretence of penance. Your dual way suggests a duplicity or a double (not straightforward) behaviour. You are harbouring the eternal enemies—kama, krodha—in your mind and these will ultimately dig your own grave under your own feet ! Beware ! be not a slave of passions! Switch on your mind undividedly to Moksha. The external enemies may be easily subdued, mind you, but the inner enemies are unreachable and unconquerable. These passions are similar to dreams, they allure us in the beginning, but leave us in the lurch suddenly when we have become fully subservient to them. You would therefore be well advised to caste aside your weapons and concentrate on Moksha alone.' When we read this, we feel as

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though we are reading Manusmriti or the Santi or Anusasanika Parva of the Epic, so invigorating and exhilerating. But Arjuna is in no way influenced by this seemingly shrewd speech. It falls flat on his ears and he remarks.—"The backboneless, weak-kneed person is really a man of straw. When man gives up his *Mana* or self-respect, he does not deserve his *Manavatva* or manhood. The real man is he whose name must be counted by us first when counting the brave. I hanker not after luxurious comfort ; nor do I aspire after evanascent wealth; nor yet again, have I come here alarmed by the miseries of this wordly existence. Why more ! when I am now after victory even if moksha were to unexpectedly cross my way, I would simply brush it aside and regard it as an obstackle in my path ! Even my enemies must point their finger in admiration at me and praise my valour—this is my only ambition ! My elder brother Yudhisthira has pinned his entire hope on me and expects to conquer the enemies only through my valour. My Svadharma in this context (I do not require Krishna's advice as in the Gita—perhaps Bharavi seems to remark here) is not to show my back to my enemies. If it is not fated that I should achieve my objective, I prefer to die unhonoured, unwept and unsung—like a white cloud on the top of a mountain, I will readily become scattered into a hundred pieces, if I cannot propitiate Indra and acquire rom him the means by which I will put my left leg on the heads of my enemies. This is my firm resolve'—When we hear this, we sincerely wish our sons also would or should make us such happy fathers ! Isvara put Parvati's devotion to a crucial test in V Canto of the

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Kumarasambhava only to ultimately become her slave; and in exactly a similar way, Indra tried to dissuade his son from penance and finding his resolve unshakable, applauded and embraced him heartily—where else in literature can we find such sublimity, simplicity and depth of expressiveness ?

Now to one or two examples. In describing *Jala-krida* or watersports,

प्रियेण संग्रभ्य विपक्षसन्निधौ उपाहिता वक्षसि पीवरस्तने ।
स्रजं न काचित् विजहौ जलाविलां वसन्ति हि प्रेम्णि गुणा न वस्तुषु ॥

A lover is surrounded by his many wives ; if it so happens that he weaves a flower garland with the flowers in his reach on the water and throws it, in the full gaze of the other co-wives, into the neck of one of them, the particularly favoured wife will simply swell with joy—what a lovely romantic pitcture ! Similarly the moon-rise is decribed in another context.

दीपयन्नथ नभः कि.णौघैः कुङ्कुमारुणपयोधरगौरः ।
हेमकुम्भ इव पूर्वपयोधेः उन्ममज्ज शनकैः तुहिनांशुः ॥

The moon illumines the sky with his lovely rays and like the breast c. loured red with vermillion slowly emergies this lovely vessel of burnished gold !

Supposing a father has an only son, on whom he lavishes all his affection ; whatever fault the son commits is readily forgiven, so also the enemy of Cupid (who would not usually tolerate even small moral lapses and would even go to the extent of burning the miscreants if they dared displease him) readily forgave Arjuna's अविनय and heartily blessed him.

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अभिलषत उपायं विक्रमं कीर्तिलक्ष्म्योः असुगम मरिसैन्यैरङ्कम
भ्यागतस्य ।
जनक इव शिशुत्वे सुप्रियस्यैकसूनोः अविनयमपि सेहे पाण्डवस्य स्मरारिः

The perplexed spectators, the attendants of Isvara, were in a fix as to the Victor, they rubbed their eyes and were wondering—who wins, is it Arjuna or Siva ? Even the Mount Himalaya was stunned and simply imitated the movements of the redoubtable warriors ! All the creatures around appeared as though embossed and engrossed in admiration of the battle far excelling the epic battle of Rama and Ravana. They could not call it either Kiratarjuna or Arjunakirata battle ! The celestial drums trumpeted forth and a shower of celestial flowers fell on the heads of the warriors. Let us conclude by listening to Arjuna's Sivastuti at the end.

शरणं भवन्तं अतिकारुणिकं भव भक्तिगम्यं अधिगम्य जनाः ।
जितमृत्यवः अजित भवन्ति भये ससुरासुरस्य जगतः शरणम् ॥
विपत् एति तावत् अवसादकरी न च कामसंपत् अभिकामयते ।
न नमन्ति च एकपुरुषं पुरुषाः तव यावत् ईश नतिः न क्रियते ॥

In other words, your grace enables us to secure all our aims in life !

संश्रयन्ते दानशीलाः विमुक्त्यै संपश्यन्तो जन्मदुःखं पुमांसः ।
यत् निःसंगः त्वं फलसि आनतेभ्यः तत्कारुण्यं केवलं न स्वकार्यम् ॥

O God ! your abode is in our hearts, but we do not realise that and go miles and miles in search of you ! Than you there is no greater deliverer ! Our objectives are gained through you, seeking shelter in you will never land us in peril. Even if we offer up simple prayers to you in blissful ignorance of the meanings of those prayers, you,

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in your infinite mercy, grant us liberation from this miserable *samsara* or cycle of births and deaths ! Your grace alone cuts the Gordian knot of the bonds or chains improvised by our own actions spread over through so many births ! Mysterious are *your* ways, since *you*, who are beyond the pale of *Maya*, have forged your maya which if properly understood and dealt with enables men to cross the unfordable ocean of life.

तव उत्तरीयं करिचर्म सांगजं, ज्वलन्मणिः सारसनं महानहिः ।
स्रग् आस्यपंक्तिः, शवभस्म चन्दनं, कला हिमांशोश्च समं चकासति ॥
अविग्रहस्यापि अतुलेन हेतुना समेतभिन्नद्वयमूर्ति तिष्ठतः ।
तवैव नान्यस्य जगत्सु दृश्यते विरुद्धवेषाभरणस्य कान्तता ॥

The prince of disinterested persons yourself, you do not want any personal aggrandisement, the ornaments you wear are serpents, your upper cloth is not silk but elephant's skin dripping blood every minute, the row of skulls you wear as flower garlands, the ash in the cemetery is your sandal paste (and perhaps to relieve your misery) there is the moon's disc most incongruously perched on your head. Mysterious are your ways and also of your devotees !

Do we not find the cream of our Upanishads here in simple and sublime language ? This is not dry as dust *Vedanta*, we find the confluence of *Sahitya* and *Vedanta* here, and the Siva glorified by Bharavi is the Visvanatha consecrated on such a confluence. Arjuna is gratified, Isvara is also supremely happy, and the poet has also earned our everlasting gratitude by his *arthagaurava* or

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weighty expressions. Arjuna receives not only the Pasupata missile from Siva, the various other Lokapalas or Gods like Indra present him with celestial weapons कृशेः फलेन हि पुनर्नवतां विधत्त ! After reading this can we, for a moment, approve of the criticism levelled against our literature by the westerners that our entire literature is pessimistic in outlook, that it asks us to concentrate only on the next world, making us completely blind to the world around us? Our great warriors like Asoka and Arjuna conquered the world only with the desire of 'Dharmapratisthapana' propagating the message of Dharma in the world, to put in Arjuna's language in the inimitable *Sivastuti* धुरं गुर्वीं वोढु स्थितमनवसादाय जगत, अनवसाद meaning क्षेम or all-round welfare. Arjuna has no personal axe to grind (it is only his elder brother who will be King!) just like Siva — कारुण्य केवलं न स्वकार्यम्. Both *iha* and *para*, the *here* and the *hereafter*, are here emphasised in equal proportions and if Arjuna brushes aside moksha as of no consequence before Indra, he does get his लक्ष्मी or prosperity now and moksha in the end, both at the proper time as required. I conclude with Arjuna's acquisition of लक्ष्मी, just in the way in which Bharavi made his Kavya लक्ष्म्यंक ending every canto with लक्ष्मी.

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Contribution of Kashmir to Sanskrit Literature.

BY

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Ever since the dawn of Indian independence and the consequent division of India into two big nations (neighbouring States), the Problem of Kashmir has loomed large in the Limelight. Whether the interests of Kashmir are knit with Pakistan or India, is the apparently insolvable problem which is worrying day and night many a political pandit, national and international. Their attempts have only resulted in enhancing the complexity and the result of it is that we have never been so farther away from a tangible solution to the problem than we are today. Whatever may be the outcome of their sacred mission, the dissection of Kashmir has to be resented by every sane thinker and true citizen of Kashmir. That this is so will be decided by the plebescite in the near future.

It is not the purpose of this article to discuss the political relations of Kashmir either with Pakistan or with India. An attempt is made to lay bare the cultural history of Kashmir and to show, on cultural grounds, that her interests are legitimately knit with those of India alone. Situated as she is on the top of the Himalayas, the Lord of Mountains, amidst charming natural sorroundings, she has been the source of inspiration to many a renowned poet of India. The geographical elevation is mainly responsible for her cultural elevation also. Standing in the midst of the lovely landscape, it is said, that even a man with mediocre talents would burst forth into

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spontaneous mellifluous poetry. How much more easy it must have been for a gifted poet or philosopher to write poetry of the first order. Just as it is said of Western poets, that it is impossible for them to write good poetry, without a tour of the continent and a visit to the Alps, so it must have been, in the case of every great poet of India, that if he was not born as a Kashmirian, he must first pay a visit to that land of beauty before he attempted to worship at the feet of the Muse. Poetry would then be as elevated as Kashmir, as sweet as the scented products of Kashmir, for which she is famous even today, and as faultless as the sinless and sacred flow of the Ganges in those lofty regions.

It is no wonder that Kashmir was the centre of attraction for students, scholars, poets and philosophers alike. Kashmir has thus wielded a tremendous influence on the mental outlook of almost every Indian, from time immemorial. It was not merely a centre of attraction by virtue of its lovely surroundings, it was also a great centre of learning ; and students from every nook and corner of India thronged there. So it was that Kashmir virtually ruled India and Indian affairs. It would not be an exaggeration if I say that even to-day it is Kashmir that is ruling India. Our Prime Minister has the rare privilege of being a hundred per cent Kashmirian. And Sheik Abdullah, the Prime Minister of Kashmir has spoken from many a platform in recent times that Kashmir is part and parcel of India, historically, socially, culturally and economically. Let us therefore substantiate this relationship.

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that has existed for ages by outstanding instances in the pages of recorded history of India.

Any sincere and serious student of history or Sanskrit will not fail to discern, in the course of a survey of the vast field of Sanskrit Literature, the mighty contributions that Kashmir has made to it and which are standing even to-day as monumental evidences of the bonds of cultural relationship that exists between Kashmir and the rest of India. These contributions are many and marked and embrace various zones in the extensive field of Literature. There are thus famous poetic compositions, prose works, historical treatises, works on poetics, economics, sociology and medicine and also technical works on music, fine arts and material sciences. The weather and the soil of Kashmir must have been very conducive and fertile for the development of thought and research in these multifarious spheres.

On closer examination, we find invariably the first place in these various fields being taken away by a Kashmirian. Thus foremost poets, foremost writers on Poetics and sciences and fine arts have almost invariably been Kashmirians. It was about a decade ago that there was a very illuminating and interesting article in a leading news paper of India establishing with certain quotations that even Kalidasa, the greatest of Indian poets was a Kashmirian. This inference was based on the descriptions of the Himalayas in the Kumara-Sambhava and Meghaduta.

Very often we hear Western Critics and thinkers levelling a serious charge against Sanskrit Literature—that

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seems to have some truth in it—and that is that India has no historians and historical sense. Often they say that there is no recorded history in India, because India made no history. This is of course a very controversial point and we cannot at present enter into the intricacies of this very knotty question. The absence of history is attributed to the peculiarities of the Indian frame of mind. The beginnings of history in the sense in which we understand it today are found in the Puranas in a rather vague and inaccurate form and the really substantial contributions to history are the ancient inscriptions on stone. We know what a tremendous handicap it has been this absence of history in Sanskrit Literature. A regular and systematic chronicle has ever been a desideratum in India. Because of this want we are not in a position to fix the dates of our great poets like Kalidasa, Bhasa and Bhavabhuti. The real distinction of supplying this want and tryiug to set at naught the evil effects of the absence of a recorded chronicle, goes to Kashmir and to no other part of India. Kashmir has contributed a great deal towards anything that may be called history and the names of Kalhana, the famaus author of Rajatarangini and* Bilhana, the author of Vikramankadevacharita in 18 cantos stand uppermost. Kalhana was the son of Campaka, the minister of King Harsha of Kashmir who ruled from 1089-1101 A. D. He was at once a poet and chronicler and it was his ambition to write a chronicle of the kings of Kashmir. He was a

*Though Bilhana did not spend his famous days in Kashmir, yet he was a true Kashmirian by birth. Kalhana too mentions several ancient chronicles such as the Nilamata Purana. (Ed.)

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staunch devotee of Siva and a philosopher. Though both these writers attempted to fill a long felt gap in Sanskrit Literature, yet they could not accomplish it in a proper way, because their works are more famous as poetical compositions than as historical contributions worth the name. Both of them are more satisfactory as poets than as chroniclers. The treatment of sentiment by both the writers is done in a masterly fashion. One example from each work would suffice to indicate the trend of thought of the writers.

The advent of Snow Season (Hemantha) is thus described by Bilhana.

"Then came the snowing season, who is endearing to the moon-like face of the lovely maidens who are fatigued by the biting heat of the sun, as if he were a subordinate king to His Majesty King Cupid."

The transitory nature of worldly existence and the devotion to Siva are suggested in—

"I know that life in this world is as unsteady as the extremities of the ears of an Elephant. There is therefore no other shelter to me than the feet of the Lord of Parvathi."

The evil deeds of Tarapida are described in a very pointed manner :—

"He who creates means of harming others (people) will meet with destruction by that very evil in some form or other. Fire, for instance, spreads blinding smoke and that very smoke taking the form of a cloud will put an end to that fire by bursting forth into drops of water."

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There is no other chronicler or historian than Kalhana in any other part of India and no work which can be compared to the stupendous production of Kalhana, the most famous of Kashmirians. Some later writers did follow in the foot-steps of these two great historians of Kashmir and be it said that even among those minor writers, a considerable number belonged to Kashmir. Some of the more prominent names included those of Jalhana, author of Somapalacharita, Hemachandra, author of Kumarapalacharita, Someswaradatta, author of Kirtikaumudi and Jonaraja who continued Rajatharangini in the same style. The other works are not of much interest, as they lack beauty and originality.

As is history, Kashmir's contribution to Poetics in Sanskrit stands out unparallelled and one has to look with pride and pleasure, at the huge galaxy of original writers in this field. The credit of creating new schools of thought resulting in a remarkable revolution in the field of poetics should go in an abundant measure to Kashmir and Kashmir alone. It is only after Anandavardhanacharya, the great luminary of Kashmir, propounded his Dhvani theory in his famous work Dhvanyaloka, that a new impetus was given to the development of the Alamkara Sastra in Sanskrit Literature and it began to progress by leaps and bounds. So says Rajasekhara :—

Anandavardhana, by his theory of Dhvani which was at once profound and original and which was giving a right initiative into the proper understanding of the soul of poetry, not only endeared himself to one and all, but won the admiration of many an erudite scholar in India.

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Of course, it does not mean that there were no schools of thought and no great writers prior to Anandavardhana. There were equally learned scholars and it has to be stated with a great degree of admiration and wonder that the leaders of even those old schools were Kashmirians throughout The distinction has invariably fallen to the lot of Kashmir. To quote a few very familiar names to the student of Sanskrit, in support of the foregoing inferences and statements, Vamana should be mentioned first. He was a poet in the Court of King Jayapada of Kashmir (779-819 A.D.), who was of the opinion that Riti or style is the soul of poetry and his work is known as Kavyalankara-Sutra and embraces the whole field of poetics. Udbhata, was a contemporary of Vamana and was the president of the Royal Council on a salary of a lakh of dinaras (gold coin of that time) a day. It is often said that the great work of Udbhata viz: Kumarasambhava which is extant only in the illustrations quoted in his Kavyalankara Sangraha, must have been a masterpiece, as it excels even the descriptions of Kalidasa in some places.

These two talented writers on Poetics are followed by a long and continuous galaxy of original thinkerers and authors of many popular works and commentaries each great in his own way. Of them the names of Lollata, Sankuka, Ghantaka, Rudrata, Mukula and Abhinavagupta are prominent. Particular mention must be made of Abhinavagupta who was a staunch votary of Siva. He is held in great reverence by later writers and is styled as Acharyapadah. He was at once a poet, logician and a philosopher. His Lochana is a commentary on the

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Dhvanyaloka of Anandavardhana and is an inexhaustible mine of rhetorical learning. Then there is Kshemendra's Auchityavicharacharcha, which propounds that Aucitya is the mark of poetry and in his Kavikanthabharana he quotes a verse from Bana from an unknown source, which is worthy of note :—

"Speaking evil words, the wicked people torture us like the chains of bondage ; but good people by their worthy statements captivate our minds at every step like jewelled anklets."

No study of Sanskrit Literature is perfect and complete without a deep and careful study of Kavya-Prakasas It is both popular and erudite. Once again the credit goes to Kashmir, as this illustrious writer also hails from the same lovely land. The extent to which it has been revered by scholars and poets is seen by the numerous commentaries on it. Despite the large number of commentaries it still remains unfathomable.

Instances can thus be multiplied in hundreds to show how much India—Sanskrit Literature and consequently other Literatures, owe to Kashmir and Kashmiran poets and thinkers.

The contribution of Kashmir is not confined only to the fields of history and poetics. In these two, it is not only original and abundant but also unique. No other country of India made such remarkable additions to Sanskrit Literature and enhanced the glory of Bharatavarsha in the eyes of the world. Kashmir has also made many contributions, though not to such a great extent as

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in the case of the foregoing, to music, poetry and medicine. Sarngadeva of Kashmir, who is the author of Sangita-ratnakara, a well known treatise on music, has given such a very comprehensive treatment that he has attained the first place in musical literature. He was equally great as a doctor and philosopher. The credit of inventing a type of *lute* (Vina) goes to him. It has now been discovered that the grand-father of this Sarngadeva viz., Bhaskara, who migrated to the South and his father established the sovereignity of King Singhana in Deogiri (the modern Doulatatabad) about 1169 A. D. and he himself was the Auditor-General under that King.

Apart from these, great poets like Kshemendra author of Rajavali (1029-1064 A. D.), Mankha, author of Srikantha-charita, Jalhana, author of Mugdhopadesa, an ethical work, Jayadratha, author of Haracharitachintamani, Bhallata, author of a Sataka, all flourished in Kashmir at different dates and kept the torch of literature burning at Himalyan heights that it was practically like the light of the light-house guiding many a ship sailing on the vast and limitless ocean of Sanskrit Literature.

Kashmir stands out supreme and superfine even in lyric poetry and the name of Bilhana must be mentioned without the fear of being contradicted. He is second only to Kalidasa in writing beautiful lyric poetry and his work known as "the Chaurapanchasika" is second only to that finest lyric Megha-Sandesa of Kalidas. The theme of this poem containing fifty verses in beautiful Vasanthathilaka metre deals with the author's own love affair with Princess Chandralekha, daughter of Veerasimha of M ihilapattana

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according to one version and according to another Yaminipuranathilaka, daughter of Madanabhirama of Panchala. The poem is autobiographical in element and elegant in style and treatment and describes the secret experiences of the poet with the Princess who was directed to learn Sanskrit from him. One or two instances given below indicate beyond doubt the masterly treatment of the subject and the artistic capacity of the poet. Each verse is a pen picture and given the canvas and the brush could be painted by a true artist.

"Even now I feel I see her, who, standing secretly in front of the mirror, suddenly becomes bashful, tremulous, love-sick and lively on seeing the image of myself who was standing just at her back."

"Even now I see her as if in front of me whose lotus-like face bears the colour of nectar and whose eyes are as lovely as those of a deer. Should I be so fortunate as to see her again before this evening, I am ready to give up heaven, paradise and Kingdom."

Thus, it can be established without the fear of being contradicted that Kashmir is connected with India from time immemorial Many illustrious kings who were great patrons of learning have ruled Kashmir wisely and well. It is their warm support and liberal encouragement which made many a poet flourish in Kashmir and indulge in literary pursuits. The kings did everything in their power to see that there was unchecked development of intellectual pursuits. Kashmir supplied India with her warm shawls, which are even today distributed as muni-

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ficent gifts to learned pandits, sweet scents, magnificient music, popular poetics and lovely lyrics. The religion that has ruled in Kashmir from ages is Saivism and even last month it was published in the papers that a beautiful marble idol of Sri Sankaracharya was found on a temple-top in Kashmir. What greater proof is needed to show that Kashmir's interests are culturally knit with those of India. Kashmir is the jewel of India and is like the *saffron mark on the forehead of mother India. The removal of Kashmir from India would be as tragic in its results as the removal of the saffron mark from the forehead of Indian women. Let us, therefore, sincerely hope that Kashmir will continue to remain within the fold of India and shine with redoubled magnificence in her mutual exchange of thought and trade with India. May wisdom guide the people of Kashmir ultimately to vote in favour of India!

*It is said that the fragrant and much coveted saffron grows in the valleys of Kashmir and is called after the name of the country viz. Kashmiram. (Ed.)

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Excellences of Magha

BY

T. S. Krishna Murthy

Magha is one of the writers of the post-Kalidasan period. His merit does not appear to have received as much recognition as it deserves. The most important reason for this appears to be the simple but spontaneous poetry of Kalidasa which has gained a monopoly, well-deserved as it may be, over the hearts of the lovers of Sanskrit. It is partly due to the terseness of the style of Magha which has made his work very difficult for the lay readers. Nevertheless, Magha has been the favourite of a class of scholars, who though not unalive to the beauty of Kalidasa's poetry, still recognise the merit of Magha, Bharavi and such other writers of eminence. The famous statement made in admiration of Magha, viz.,

"उपमा कालिदासस्य भारवेरर्थगौरवम् ।
दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः" is the tribute paid to him by this class of scholars. To appreciate the truth of this statement, it is not only very necessary to study in detail the work of Magha, but also to go into the deeper aspect of "intellectual indebtedness", and see how every writer in Sanskrit has been inspired by his predecessors and is indebted to them for ideas as well as expressions and the qualities of style such as similes, descriptions and figures of speech. If this be done, it would be seen that even Kalidasa is indebted in no small measure to Valmiki, the 'perennial fountain of Indian thought and poetry,' and to Bhasa, whose greatness he acknowledges in his Malavikagnimitra. Many of the much admired

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ideas, phrases and figures of speech of Kalidasa can be found to have been either directly borrowed from or inspired by Valmiki. In the same manner, Kalidasa also has inspired his successors in several ways. Thus the process of borrowing, to be plain, has gone on freely in Indian culture. This, however, does not and need not lessen our admiration for any of these borrowers, because, first it is the same with any literature, and no poet can claim absolute originality in ideas or in the manner of expression, and secondly, literature which is just a mirror of the culture, or all that is good and dear to the people of a culture would be nothing, if it were to give up, in any sense, the ancient heritage, and try to be absolutely original. Hence the work of a poet is to keep the lamp of culture burning. Viewed in this perspective, Magha really deserves much admiration for having combined in his work, all that was regarded as precious in the works of his predecessors, viz. the 'simile' of Kalidasa, the 'propriety' and 'soundness and depth of meaning' in Bharavi, and the 'grace in style' of Dandin.

When one admires this combination in Magha, it need not mean, however, that Magha is superior to those three writers. There is no question of rank in the case of writers of this rank. As Dandin himself has put it, "sugarcane, milk and grapes are all sweet ; but even the Goddess of learning, Saraswati, would not be able to distinguish their subtle difference." Kalidasa, again, has himself stated, "भिन्नरुचिर्हि लोकः" meaning 'different people like different objects.' But a true scholar is one who can

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see the merits of every one and appreciate every one for what is good and noble in his work.

The similes of Kalidasa are known for their propriety (औचित्य), variety and simplicity. Kalidasa draws similes from the various aspects of life and may be said to be a lover of Nature. Magha also has all these qualities as can be seen from the following examples :

निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा लसद्बिसच्छेदसिताङ्गसङ्गिना ।
चकासतं चारुचमूरुचर्मणा कुथेन नागेन्द्रमिवेन्द्रवाहनम् ॥

छन्नेष्वपि स्पष्टतरेषु यत्र स्वच्छानि नारीकुचमण्डलेषु ।
आकाशसाम्यं दधुरम्बराणि न नामतः केवलमर्थतोऽपि ॥

मुक्ताभिः सलिलरयास्तशुक्तिपेशीमुक्ताभिः कृतरुचि सैकतं नदीनाम् ।
स्त्रीलोकः परिकलयांचकार तुल्यं पल्यङ्कैर्विगलितहारचारुभिः स्वैः ॥

The second canto of Magha dealing with the deliberations of Krishna with उद्धव and बलराम has not got an interesting story, though it is a simple Bharata story, elaborated by Magha with a political diplomacy to add to it. Dry as it may be, this canto is enlivened by very fine similes, most of them being taken from Nature, animate as well as inanimate.

अभ्यासामासुरुत्तुङ्गहेमपीठानि यान्यमी ।
तैरूहे केसरिक्रान्तत्रिकूटशिखरोपमा ॥

त्वयि भौमं गते जेतुमरौत्सीत्स पुरीमिमाम् ।
प्रोषितार्यमणं मेरोरन्धकारस्तटीमिव ॥

'अर्थगौरव' is that quality in a poem which gives us more and more meaning as we think about it. The words are suggestive and appropriately arranged as in :

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अद [illegible] वितानमनल्पपुष्पकलिपदाम् ।
प्रसारयन्ति कुशलाश्चित्रां वाचं पटीमिव ॥"

'पदलालित्य' is a quality of the style being in conformity or concordance with the nature of the object described.—e.g.:

गतवतामिव विस्मयमुच्चकैरसकलामलपल्लवलीलया ।
मधुकृतामसकृद्गिरमावली रसकलामलपल्लवलीलया ॥

Finally, Magha has a great skill with which he uses श्लेष or pun. This, however, is very puzzling at times, as when one is likely to mistake or misconstrue whether Krishna is ill-treated or praised by the enemy's ambassador, which incident occurs in canto 16, stanzas 7 to 13.

Professor U. Venkatakrishna Rao gives a glowing tribute to Magha in his "Classical Sanskrit Literature," where he says : "Like Carlyle in English literature, he wants a special dictionary to be compiled for himself—so many are the obscure lexicon-words." Taking into consideration the famous statement, 'नवसर्गगते माघे नवशब्दो न विद्यते,' he continues, 'it is the remark of the pandits who lay a sly pun on 'नव' to mean both 'new' and 'nine'. However, Magha's standard classic has taken into itself all the excellences of Kalidasa, Bharavi and Dandin. Hence the propriety of the statement, "माघे सन्ति त्रयो गुणाः," and it can be said that, like Kalidasa, he can be assigned to a very high position among the galaxy of the 'sons of song'.

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भारतवर्षस्य अद्वितीयो

विद्युद्दीपोद्यमः

अस्मिन् वत्सरे दीपिकानिर्माणं पञ्चाशल्लक्ष (५०,०००००) मितिमपि परमतिशेते ।

इयं दीपिका

भारतवर्षे सर्वैरपि राज्यैः प्रशस्यते उपयुज्यते च ।

अत्र विद्युच्छक्तिव्ययः अतीवाल्पः, प्रकाशस्तु बहु दीप्तिमान् ।

इयं सर्वेषु विद्युदापणेषु क्रय्या जागर्ति ।

प्रकाशकः—

श्रीमान् जि. ए. आचार्यः,

बेङ्गाल भवनम् ।

मल्लेश्वरम्

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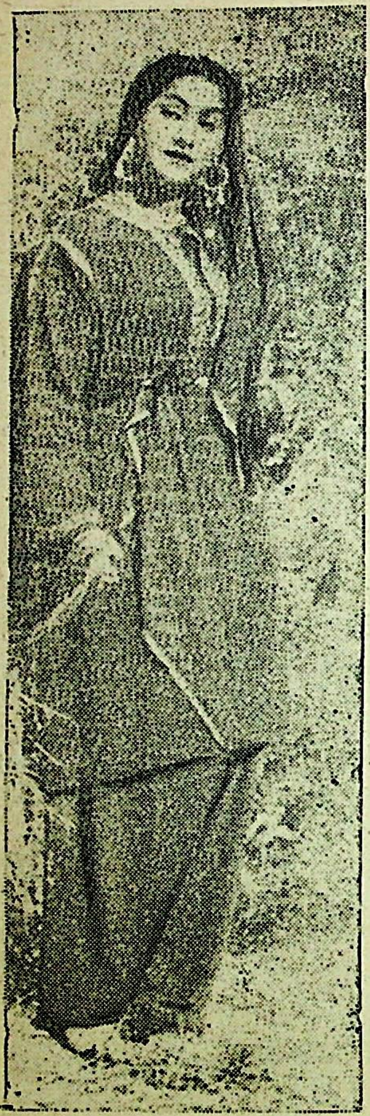

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who dragged her
to the position

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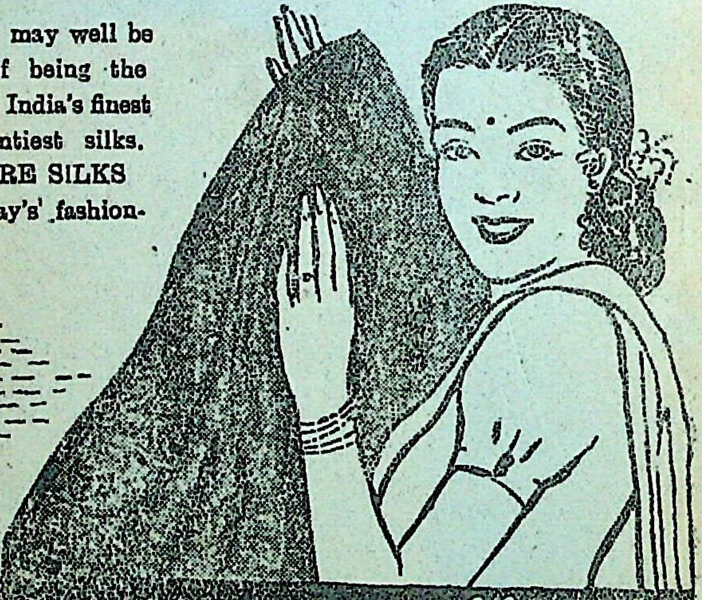

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